

LIVING

OR YOUNG HOMEMAKERS

JANUARY 1956 35 CENTS

100 years of Living

STREET & SMITH

1855-1955

100 YEARS OF PUBLISHING

Mademoiselle



CHARM





So SMART...and thrifty, too...lovely floors of OAK

Photo by Hedrich-Blessing, Charles E. King, A.I.A., Architect

PRACTICAL—The practical value of Oak—its strength, its economy of upkeep, its timeless resistance to wear and tear, its fadeproof coloring—is only one reason for its continuous popularity.

BEAUTIFUL—Another is the unobtrusive beauty of Oak—its quiet harmony with all types of architecture and with every conceivable ensemble of colors, fabrics, and furniture. It gives you complete freedom of choice in decorating your home.

COMFORTABLE—The resiliency of Oak gives restful comfort underfoot. And its high insulating quality prevents loss of heat, affords healthful protection against cold and dampness.

ECONOMICAL—Yet lovely floors of solid Oak are not for the rich alone. Lowest cost homes can afford them. Thanks to its durability, Oak is far cheaper in the long run than any other type of floor material, even lower in first cost than most.

CORRECT—Important, too, is the recognized style leadership of Oak. Today, as always, hardwood floors are correct—the ultimate mark of good taste and elegance in contemporary or traditional homes.

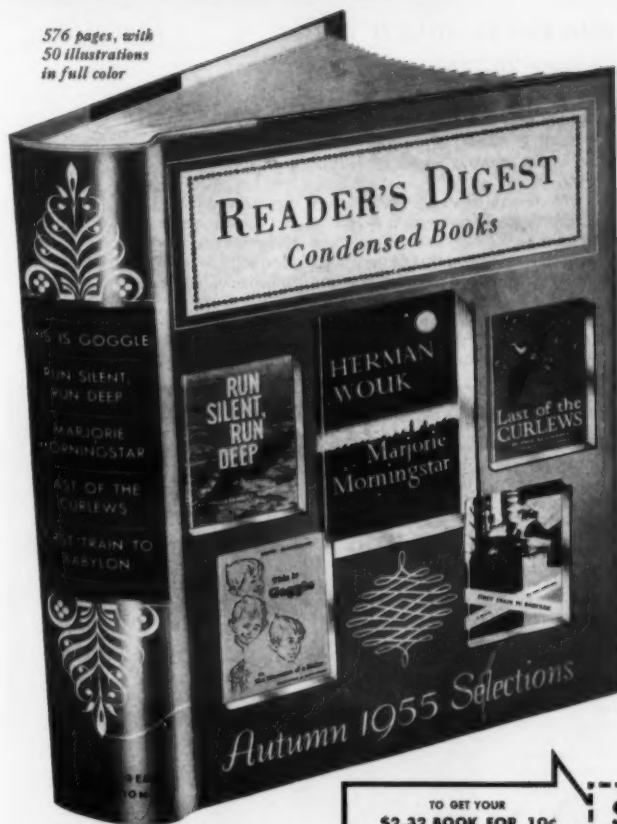
Whether you build, buy, or remodel, insist on Oak Floors. It's the SMART thing to do!



NATIONAL OAK FLOORING MANUFACTURERS' ASSOCIATION, Memphis 3, Tenn.

Reader's Digest

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50 illustrations
in full color



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CONTENTS—BOOK
POSTMASTER: THIS PARCEL MAY BE
OPENED FOR POSTAL INSPECTION IF NECESSARY

24-B

Can You Call a Man a "Failure" at Thirty?

Men who think that success is only a matter of "a few years" are failures . . . however young they are!

How often have you heard some young man in business say, "I'll admit the job I have now isn't much but, after all, I'm only in my twenties."

Or: "Just about every executive in the company I work for is between 45 and 65. I have plenty of time to get ahead."

This mistaken idea that success comes automatically with time is easy to understand. Promotions do come regularly and effortlessly to young men of promise. But the day arrives, often abruptly, when that promise must be fulfilled. Native ability and intelligence can carry a man only to the mid-way point in business—beyond that he must prove his capacity to justify a position of executive responsibility. That calls for a practical, working knowledge of business fundamentals.

The time to build that knowledge—to lay a solid groundwork for your future progress—is now . . . now while time is still on your side. If you fail to recognize that fact, you'll know only struggling, skimping and regret when your earning power should be at its height.

FOR THE BUSINESS MAN WHO REFUSES TO STAGNATE

HALF the world is half asleep! Men who could be making twice their present salaries are coasting along, hoping for promotions but doing nothing to bring themselves forcefully to the attention of management. They're wasting the most fruitful years of their business lives... throwing away thousands of dollars they'll never be able to make up.

If you want to discover how to start to succeed while you're still young—if you want to avoid that heartbreak of failure in later years—send today for "Forging Ahead in Business"... one of the most practical and helpful booklets ever written on the problems of personal advancement. You will discover

what the qualifications of an executive are in today's competitive market... what you must know to make \$15,000, \$20,000 or more a year... what you must do to accumulate this knowledge.

"Forging Ahead in Business" was written for ambitious men who seriously want to get down to bed-rock in their thinking about their business future; there's no charge for the booklet because, frankly, we've never been able to set a price on it that would reflect its true value. Some men have found a fortune in its pages. If you feel that it's meant for you, simply fill out and return this coupon. Your complimentary copy will be mailed to you promptly.

ALEXANDER HAMILTON INSTITUTE
Dept. 410, 71 W. 23rd St., New York 10, N. Y.
In Canada: 57 Bloor St. W., Toronto, Ontario.

Please mail me, without cost, a copy of your 48-page Book—
"FORGING AHEAD IN BUSINESS"

Name.....
Firm Name.....
Business Address.....
Position.....
Home Address.....



ALEXANDER HAMILTON INSTITUTE 71 West 23rd St., New York 10, N. Y.

"We never believed a fireplace could warm our room so comfortably and evenly."

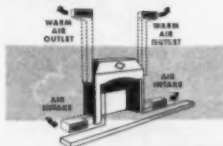


New FIREPLACE

circulates heat, will not smoke,
damper seals air-tight!

Build your fireplace around the new Heatilator unit, the only fireplace especially designed for modern homes. It is the fireplace that gives you all 3 of these features.

1. Circulates Heat. Draws cool air from the floor level, warms it and circulates it gently to far corners even to adjoining rooms. Provides cozy comfort in cool spring or fall weather or in emergencies.



2. Will Not Smoke. Because the Heatilator unit is a scientifically designed steel form, it does away with guess-work and rule-of-thumb construction. Adds little to the cost of the finished fireplace.

3. Damper Seals Air-Tight. The new Pressure-Seal Damper seals air-tight when the fireplace is not in use. In cold weather it prevents costly house heat from escaping up the chimney—stops cold drafts from blowing into the room. In summer it is an absolute "must" to prevent waste of cooled air in air-conditioned homes.

The All-Purpose Fireplace

The Heatilator Fireplace is ideal for living rooms, basement rooms, camps or cabins. Be sure you get the genuine proved Heatilator Fireplace. Look for the name on damper handle and dome. Sold by building material dealers. Mail coupon for free booklet today.



HEATILATOR FIREPLACE



HEATILATOR INC.
431 E. BRIGHTON AVE., SYRACUSE 5, N. Y.
Send free booklet on new 3-Star Heatilator Fireplace.

Name _____

Street _____

City _____ Zone _____ State _____

EVOLUTION OF A TABLE

A significant—and commendable—occurrence in the history of room decoration in the past hundred years has been the gradual disappearance of the central parlor table. Today's replacements, conforming to more informal living patterns and fresher concepts of furniture grouping, are lower, handsomer and altogether more practical.



Firmly planted with its lamp in center of room, a 1910 parlor table created a rigid pattern of family life around it. Modern lighting helped dispatch it; today's answer is the coffee table of low silhouette



Unlimited flexibility and good design distinguish the small occasional table of today. Generally light enough to move about, it also manages to be stable enough to support a dinner tray. This one, by Murray, with wrought-iron legs and Formica top, bears a certain resemblance to one of its precursors—the tea table of 1910 (left)



YOURS
ABSOLUTELY

JACKSON & PERKINS

Brand-New Spring 1956

FREE CATALOG OF ROSES

AND
PERENNIALS

50 PAGES
IN
GLOWING
NATURAL
COLOR

Presenting the Finest New Rose

International LAURENCE
FLORIBUNDA

Amy Vanderbilt



FEATURING THE
NEW WONDER
FLORIBUNDA
SPARTAN

Created in Our 82 Years of Experience!

NEW LARGE-FLOWERED CLIMBER

Gladiator

Produces Blooms As
Large As Beautiful As
the Finest Hybrid Tea
—by the Hundreds!



A Stunning New
TELEPHONE ROSE

Golden Fleece

YES, it's yours — absolutely free! — the newest Jackson & Perkins Catalog... the most helpful guide any gardener ever had for selecting, planting and growing the world's finest roses!

And what a selection of roses this Catalog offers you! Brand-new roses! — like *Spartan*, the amazing Wonder Floribunda; *Amy Vanderbilt*, with a color unlike anything you've ever seen before in roses; *Gladiator*, a hardy new Climber that produces 5" blooms — and many more new roses, all in full color!

You'll also see all the established J&P favorites — *Fashion*, the only Rose ever to win 6 International Awards; *New Yorker*,

the best red rose of all time; *Blaze*, a new improved strain of America's most popular Climber — and dozens more! You'll see the amazing J&P Tree Roses that bloom at eye level. You'll see the exquisite little Miniature Roses — and the wonderful new tall-growing King-Size Floribundas!

ALL J&P PLANTS GUARANTEED TO LIVE & BLOOM! In addition, there are scores of hardy J&P Perennials — helpful gardening hints — money-saving offers! Yes, here's a Catalog that no gardener should miss — a Catalog that can help you have the most beautiful garden in your neighborhood — and it's yours, FREE. So mail the coupon NOW.

**The Finest, Hardest
Floribunda Rose
Ever Created!**

(Pl. Pat. 1357) Never before a Rose like this! For sheer beauty and color, for profusion of bloom and hardiness — for profusion of bloom and hardiness — *Spartan* can't be beat! Produces scores upon scores of gorgeous burnt-orange buds which open into lovely ORANGE-RED blooms — on long, long cutting stems. And *Spartan* is fragrant, too!

FREE CATALOG!
Mail Coupon Now!

JACKSON & PERKINS CO.
875 Rose Lane
Newark, NEW YORK

Please send me, FREE, a copy of your new Spring 1956 Catalog of Roses and Perennials... describing and illustrating in full color hundreds of the world's finest roses and perennials.

Name.....

Address.....

City..... Zone..... State.....

JACKSON & PERKINS CO. World's Largest Rose Growers
Newark, NEW YORK

The difference
between this... →
and this... ↘



is
often
this... →



Chafe-Guard your baby..
with the only powder containing a
special ingredient that *neutralizes*
the irritants in body moisture.

Safe-Guard your baby..
with the finest, purest baby oil
there is, specially blended with
wonderfully soothing lanolin.

100 years

OF THE YOUNGEST SET



WARDEN COLLECTION

The youngest set has changed very little over the past 100 years: they may be a healthier crew, but basically they are the same. However, while there may not have been any alteration in the children, there have been many changes in their furniture, toys and accessories. Development of new materials and sheer ingenuity have produced equipment for children that is attractive, functional, safe, easy to care for, and in some cases dual purpose. Designers have taken the child himself into consideration, which has resulted in a happier state of affairs for children and parents.



MURRAY VELOCIPED

Wooden wheels and iron rims made riding pretty rough in 1863. The Murray velocipede, 16-inch wheel with a heavy-gauge tubular steel frame, has semi-pneumatic tires and front wheel ball bearing (\$14.95)

[Continued on page 14]

M-M-M--SO BEAUTIFUL, YET
SO PRACTICAL, IS THIS CAREFREE



Corinthian Bath

INSPIRED BY THE DISTINCTIVE
TEXTOLITE MARBLE PATTERN



Textolite®

COUNTER AND WALL SURFACING

A bathroom like this in your home? Why not? It's so easy to give your bathroom a real "personality"—with G-E Textolite plastic surfacing. Textolite resists heat, stains and scratches . . . needs no special care, and it stays sparkling new—for years!

Now, G-E Textolite brings you breathtaking FANTASIA, a new design patterned after classic pink marble. It's just one of dozens of beautiful Textolite patterns and colors.

Plan a "new personality" for your bathroom . . . then plan to see your General Electric Textolite dealer—soon!

SEND FOR FULL-COLOR PATTERN FOLDER . . .

Illustrating all G-E Textolite patterns. Learn more about fabulous, long-lasting Textolite and its ability to resist the stains of ordinary household chemicals and cosmetics. Just send 10¢ to General Electric Company, Department LYH 14, Box 5911, Cleveland 1, Ohio.



GENERAL ELECTRIC

SERVING YOUNG HOMEMAKERS OF AMERICA



Hickory Chair
 SINCE THE EARLY 1900's
 this young lady, who then
 graced our catalog cover,
 has watched the ornate
 give way to today's crisp,
 clean line.

See advertisement on
 page 151.

Hickory
 HICKORY, N. C.

Oak Floors
 for lifetime beauty

Down through the years, Oak Floors have led in style and beauty. Today, they're the overwhelming favorite for all home styles, providing the ultimate in appearance, durability and economy.

**NATIONAL OAK FLOORING
 MANUFACTURERS' ASSOCIATION**
 Memphis 1, Tennessee

See advertisement on second cover.



FEUDAL OAK
 JAMESTOWN YOUNG CO.

The plush lounging furniture we made for Great Grandma was really elegant—but Grandma's tastes were different—and Mother didn't like Grandma's selections—we've changed our styling for you too.

See advertisement on page 139.



CALIFORNIA VERNONWARE

A great name in Southern California dinnerware since 1916. Vernonware has earned its reputation as a leader through its constant development of exciting shapes and patterns and smart new colors in the California trend.

See advertisement on page 28.

THERMADOR
Bilt-in Electric Ranges
 the Original and the Finest

When the Bilt-in Electric Range was originated by Thermador, a new era of kitchen beauty and efficiency opened for the women of America... Thermador—the Original and the Finest!

See advertisement on page 143.

Rayon

The first fiber made by man... Now the leading man-made fiber in drapery and upholstery fabrics... And the fiber that's the great floor-covering news of our time. See American Rayon Institute, Inc. ad on page 52.



Founded in 1852 in Gardner, Massachusetts, Conant Ball has furnished this country's homes for a century; today the newest generation knows and loves solid rock maple Traditionals and brushed birch Modernmates by Conant Ball.

See advertisement on pages 22 and 23.

Turn to page 144 and see how to bake a cake and broil a steak—at the same time!

suburban

AMERICA'S FINEST BUILT-IN RANGE



AMERICA THROUGH THE YEARS

pryne

rhymes with FINE

From the originators of the tilting kitchen hood—a salute to "Living" for its efforts, achievements and recognition of Pryne designed lighting and ventilating in Living Conditioned Homes.

See advertisement on page 135.



THE IRON FIREMAN

In 1923 this original Iron Fireman trade mark appeared on the company's only product—coal stokers. Today it covers a complete line of automatic gas, oil and coal fired heating equipment, cooling units, and the new SelectTemp heating system.

See advertisement on page 29.



Since 1919 The Monitor Furniture Co. trademark has symbolized fine furniture in the tradition of early Pennsylvania-Swiss-German settlers. "Backs County Provincial" is a collection filled with quaint appeal.



See advertisement on page 142.

BRIGSTEEL

Beautyware

STRONG ENOUGH TO BATHE AN ELEPHANT
yet light enough for one man to carry!

See advertisement on page 20.

Where There's
U.S. Koylon
FOAM
Cushioning
there's comfort



—and Koylon is everywhere!

U.S. Koylon is a product of the United States Rubber Company.

See advertisement on pages 28, 137 and 140.



FINE HARDWOODS ASSOCIATION

Films and booklets on choosing and caring for fine hardwood products—and the "genuine hardwoods" seal certifying a product is real hardwood, not an imitation—are among the association's continuing services to home-makers.

See advertisement on page 147.

EVEN A CENTURY AGO,

the use of ceramic tile was the mark of a better home. Now, more than ever, Young America is finding new ways for tile to add charm and lasting value to its homes.

See advertisement on third cover.

American-Olean Tile Co.

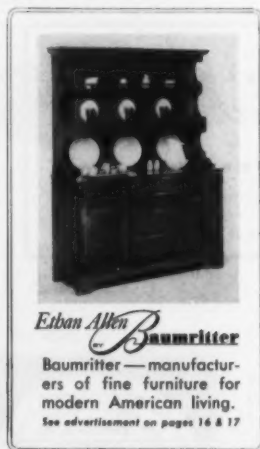
1070 Kenilworth Avenue, Lansdale, Pennsylvania

SERVING YOUNG HOMEMAKERS OF



This label is the symbol of quality Plate Glass. The Pittsburgh Plate Glass Company has been manufacturing glass products for over 70 years.

See advertisement on page 15



Ethan Allen
Baumritter

Baumritter—manufacturers of fine furniture for modern American living.

See advertisement on pages 16 & 17



The Norwich Pharmacal Co. has for seventy years been engaged in the manufacturing and distribution of fine pharmaceutical and household preparations. It has established a high standard of quality and rigidly controls all operations in the manufacture of its products.

See advertisement on page 147



FOUNDED IN 1934

as Air Temperature Corporation, Airtemp evolved from 'air' and the first syllable of Temperature. Now a division of Chrysler Corporation the current advertisement appears on page 25



TRADITIONAL CRADDOCK QUALITY

as identified by this famous Craddock Seal, has won nationwide acceptance of Craddock Dining Furniture as the most proudly practical for most American families.

See advertisement on page 48

CRADDOCK FURNITURE CORPORATION
EVANSVILLE 7, INDIANA



Incorporated in 1844

See advertisement on page 51



Lovely, durable crystal—handmolded by Fostoria. Although it costs a little more than ordinary glassware, it lasts many times longer. Even your everyday table can sparkle with the beauty of handmolded Fostoria crystal.

See advertisement on page 133



AMERICA THROUGH THE YEARS

Weyerhaeuser
4-Square
LUMBER AND BUILDING SERVICES

Serving
the building industry
for generations

See advertisement on page 37

SMITH PUBLISHING



For well over a century, American homemakers have looked to this honored name for the finest in floor coverings. "Styled by Sanford" always means the latest in carpet textures and designs.

See advertisement on page 14

HEATILATOR

Heatilator, Inc., founded 1927. Makers of the famous Heatilator fireplace unit that circulates heat. Will not smoke. Proven in use in thousands of homes, camps, cabins.

See advertisement on page 4

ESTABLISHED 1885

Faribault Woolen Mill
Company
WOOL FLANNELS
BLANKETS, CLOTHES

Faribault, Minn.

See advertisement on pages 18 and 19

ARMSTRONG
FURNACE COMPANY
BOSTON, MASS. • NEW YORK, N.Y.

Armstrong Furnace Company pioneers in warm air-heating, with over a quarter century's experience in the heating and cooling field, begin a brand new era in home comfort with the Armstrong "Comfortwins."

See advertisement on page 145

Bates

SINCE 1850

Bates has been the leading name in bedspreads for young homemakers . . . creators of "George Washington's Choice" America's most famous bedspread.

See advertisement on pages 12 & 13

FINE FURNITURE SINCE 1850

Leopold Stickley
ORIGINAL

AUTHENTIC
Cherry Valley
STICKLEY

FAYETTE VILLE, N.Y.

See advertisement on page 31



BATES "ROB ROY" The perfect plaid at a perfectly amazing price! Soft beige ground with an overlay of striking, versatile colors that add cheer to any room. Completely washable, completely sturdy, with a mousproof texture—needs no ironing. Buy extras now for summer homes at this low January-only 6.95*

***All-ways
your best buy!***



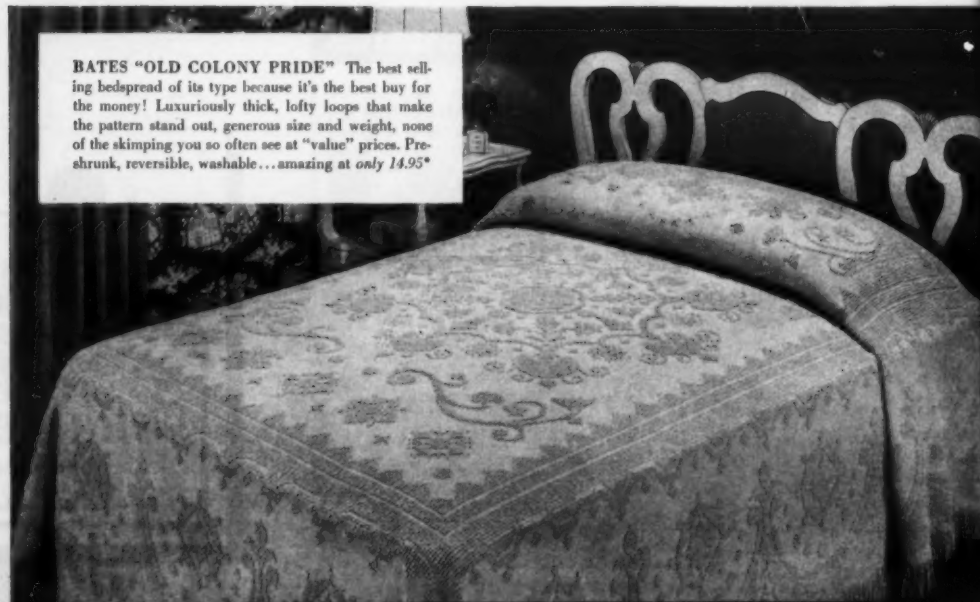
BATES "ALLEGRO" Isn't this the tailored smartness you've been wanting for contemporary! Deep decorator colors with a distinctively different design. Ideal for dual-purpose rooms, and as practical as it is beautiful. A new number at only 10.95*



In beautiful styling, in ease of care, in long-wear value you can't beat Bates for bedspreads! Especially right now when some of these terrific Bates numbers carry extra-special January price tags. Whether you want the more formal charm of traditional, or a newer look in modern, your best buy is Bates. Ask your favorite store.

*Single or double size. Prices slightly higher in the West.

BATES "OLD COLONY PRIDE" The best selling bedspread of its type because it's the best buy for the money! Luxuriously thick, lofty loops that make the pattern stand out, generous size and weight, none of the skimping you so often see at "value" prices. Pre-shrunk, reversible, washable...amazing at only 14.95*



ou've
with
, and
9.95*

value
right
carry
the
k in
ore.



BATES "PINEHURST" A new design with a very unusual tweedy character, a flair for contemporary decor. Eight stunning decorator colors, with expensive-looking extras like rounded corners, bullion fringe. Only Bates could give you so much dramatic style for so little money... a truly terrific value at only 8.95*

BATES "KING'S CHARTER" Elegant new coverlet that looks almost twice its January-low price! Exquisitely detailed, and teamed here with a new dust ruffle of Bates Disciplined fabric. Five lovely coverlet colors, and eight ruffle colors add up to countless smart combinations. Pre-shrunk. Ruffle, 6.95* Coverlet, regularly 16.95, now 12.95*

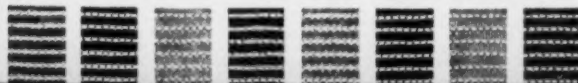



Bates

BEDSPREADS • MATCHING DRAPERIES

DISCIPLINED FABRIC • COMB-PERCALE SHEETS

BATES FABRICS, INC., 112 WEST 34TH STREET, NEW YORK 1



"STYLED BY SANFORD"

Original American classics
in carpeting!

For today's most exciting carpet designs, look to one of the oldest and most respected names in floor coverings—Sanford. "Styled by Sanford" always means leadership in new carpet trends.



A solid new note for today's living—

DIXIELAND! Dixieland has a fascinating casual texture with "built-in" interest you'll never tire of. Two levels of 100% rugged 3-ply wool yarn defy soiling and wear ... in seven color effects.

Shown, Rampart Street Green. Also in St. Louis Grey, New Orleans Nutrea, Basin Street Beige.

In "tweed" effects: Flapper (golden and grey), Charleston (beige, brown and green), Ragtime (beige and natural).

See Dixieland first before you buy any new carpeting!

Sanford
CARPETS

293 Fifth Avenue, New York City



the key to beautiful
rooms since 1838

100 years of the youngest set [Continued from page 6]



Ideal for keeping baby in place, but still allowing him to jump around safely, is the *Cosco* baby jumper. Suspension frame counteracts tipping, rubber glides prevent creeping. Removable duck cloth upholstery in red, yellow and blue (\$8.45)



WARRIOR COLLECTION

The *period* bassinet (right) looks more like a fern stand with a rod for a bird cage. The *Hawkeye Basketette* (below), finished in nontoxic enamel, will not chip or peel. Has braided fiber on top and bottom. Legs with casters fold up; hood is detachable. Interior is lined with flat fiber. Burlington Basket Co., \$9.95



[Continued on page 18]

The room's the same—but
Pittsburgh Glass
 makes the difference!



Maybe you're building a new home. Or, do you expect to renovate your present home? In either case, the exciting transformation that you can achieve by replacing a small, ordinary window opening with a handsome, big picture window will give you pleasure for a lifetime.

See what this simple change has achieved in the living room illustrated here.

Now the outdoors has become an integral part of the room—a living landscape to be enjoyed from indoors, winter and summer. Here's a ready remedy for dull-room "blues"... real relief from that shut-in feeling.

Rooms with a Twindow® picture window are better lighted, give the illusion of greater space, are more comfortable the year round, save you money in the long run.

"TWINDOW® . . . Pittsburgh's window with built-in insulation . . . offers clear, undistorted vision. It reduces condensation, minimizes cold air drafts, cuts heat loss, saves on heating and air conditioning. Each Twindow unit is made up of two panes of Plate Glass with an insulating air space between them. It is protected by a sturdy frame of stainless steel, an exclusive Pittsburgh feature.



Look for this label.
 It means quality Plate Glass.



WHERE TO BUY. Why not consult your architect or builder about Twindow . . . the cost is less than you think. And for other glass items, see the Yellow Pages of your telephone book under "Pittsburgh Plate Glass Products" in the "Glass" section.

FREE BOOKLET! Here's a valuable 28-page, full-color glass guide you'll be glad to get. It has scores of ideas on how to add glamour to every room in your home with glass. Send for your free copy today.

PAINTS • GLASS • CHEMICALS • BRUSHES • PLASTICS • FIBER GLASS

PITTSBURGH PLATE GLASS COMPANY

IN CANADA: CANADIAN PITTSBURGH INDUSTRIES LIMITED

— PLEASE PRINT —

Pittsburgh Plate Glass Company
 Room 6102, 432 Fort Duquesne Blvd., Pittsburgh 22, Pa.

Without cost or obligation, please send me your illustrated booklet, "Practical Ways to Wake Up Your Home With Glass."

Name.....

Street.....

City.....State.....

If you live in California, Oregon or Washington, send to W. P. Fuller & Co., Room 802, 301 Mission St., San Francisco 19, Calif.

Ethan Allen... adds living room to every room

Here's the answer to your space and storage problems—a new concept in Colonial furniture. Famed Ethan Allen by Baumritter captures all the flavor and warmth of Early American design—weds it to the practical requirements of today's living! Now, with just a few of the modestly priced, correlated Ethan Allen pieces, you can utilize limited wall space in the bedroom, living and dining room. Make your rooms seem larger, more beautiful, and double your storage area.

All Ethan Allen furniture is constructed of solid rock maple and birch cabinet woods carefully blended to bring out the beauty of the natural wood grains. Finished in a warm, hand-rubbed brown nutmeg tone that adds richness to your home. Open stock, of course, to fill your future needs. Ethan Allen starter groups can be had from \$198.00. * A few of the many fine Ethan Allen dealers are listed on the adjoining page. Visit the store nearest you this week.



See What Early Americans Did for Your Home
Get exciting new home ideas from our colorful Ethan Allen
decorator booklet. * If you prefer modern, you'll want our color
booklet Birchcraft booklet. 25¢ each.

Ethan Allen ☐ Birchcraft ☐

Baumritter Co., Inc., Dept. LE-16, 171 Madison Ave., N.Y. 16, N.Y.
Enclosed is _____ in coin for your decorator booklets at 25¢ each.

Name _____
Street _____
City _____ Zone _____ State _____

*Prices slightly higher West of Mississippi.

Ethan Allen
AMERICAN PROVINCIAL BY **Baumritter**

ALSO MANUFACTURERS OF BIRCHCRAFT CASUAL MODERN AND VIKO TUBULAR STEEL FURNITURE

Color

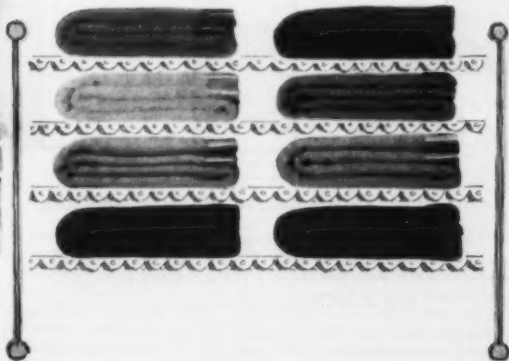
to warm
the very heart of you

Close your eyes and dream of
your favorite color . . . open
your eyes and *find* it gloriously
portrayed in the luxurious
beauty of a pure virgin wool
Faribo blanket—in the sleeping
weight you most enjoy—at the
price you can best afford . . . then
choose it for your own because
this is the blanket that in *all ways*
warms the very heart of you.

Faribo Flight-Lite

... wool as fine as angel floss,
touched with gentle color, woven into the
lacy loveliness of this all-season
blanket—sheer warmth fashioned to
escort you to your dreams from
early Spring right into today's
heat-controlled living . . . and sleeping!

FLUFF—LOOMED IN THE LAND OF LAKES
FARIBO BLANKETS PRICED FROM 9.95 TO 34.50



WRITE FOR STORE NEAREST YOU!

First name in blankets since 1865

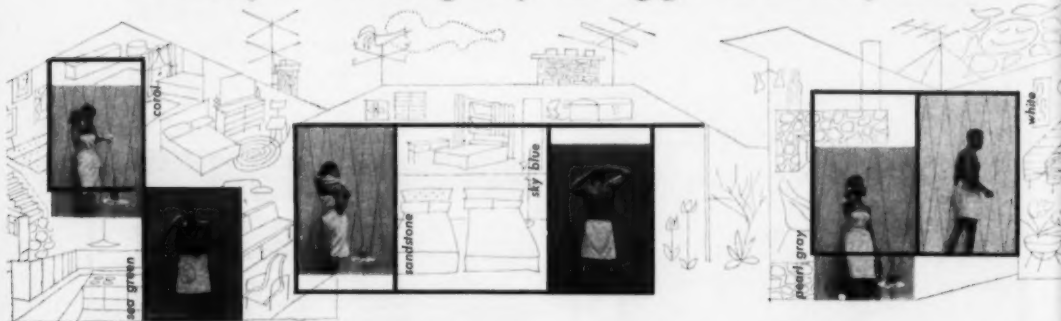
FARIBO BLANKETS • Faribault, Minnesota



Her bathroom in Beautyware Sea Green

His in Beautyware Sandstone

Two bathrooms — new pattern for today's living by Briggs Beautyware



Two bathrooms

Two bathrooms

Two bathrooms

Today's living has created the need for two bathrooms, and Beautyware fixtures have made this plan practical in every home. In a colonial residence, you may prefer a bathroom on both floors. You can have them in your choice of rich, glistening Beautyware colors; in a wide variety of modern contour-styled models—and for much less than you may think.

For your ranch home, you can have two widely separated bathrooms—each a blend of luxury and utility. For example, Beautyware surfaces are *hard as glass*, stain resistant and so easy to keep clean. Beautyware tubs have an exclusive safety bottom. Closets are whisper-quiet. Lavatories are deep-contoured, handsome. In every detail, Beautyware is smart and practical.

In a contemporary dwelling, you may prefer a split level plan of two Beautyware bathrooms in a back-to-back installation. Like all Beautyware two-bathroom plans, this is extremely practical, for Beautyware's matchless quality actually costs less. Better homes everywhere are featuring the practical luxury of two Beautyware bathrooms for today's living.

SPECIFY BEAUTYWARE — TWICE; a product of BRIGGS Manufacturing Company, Detroit 26, Michigan



Stickley FURNITURE

*Distinguished by superior construction,
assuring lasting value and satisfaction*

The creative art of Leopold Stickley is expressed in cherrywood designs embodying perfection of structural details and finish found in no other furniture. Each Stickley piece, individually autographed by the maker, faithfully holds to the special skills developed during more than fifty years of fine cabinetmaking.



Drawing inspiration from classic ideals of beauty, but with a sure feeling for contemporary taste and usefulness, Stickley American furniture presents a "living style" that is as suited to the home environment of today, as its forerunners were to the wilderness cabins of the pilgrim century.

It is the outgrowth of an unfolding national culture, molded by backgrounds that shaped American taste.

It follows closely the painstaking construction of a handcraft age. Its wood—wild native cherry—was selected by colonial cabinetmakers for their choicest pieces. But Stickley American is far from "period" furniture. You can combine it with modern, with 18th Century, with French Provincial, or frequently with Georgian. Its beauty is timeless. Its time is now. See it at better-class furniture stores.



Send for the new Stickley Style Brochure featuring 20 room settings of Cherry Valley furniture, inspiring decorator suggestions together with many individual traditional pieces. Postpaid 50c.

Preserve the deep-gleaming beauty of Stickley and other fine furniture with Stickley Furniture Dressing, the same dressing used at the Stickley workshops. \$1.50 at dealers' or by mail postpaid.

*Single Bed 95" or 45" wide; Double Bed 64" or 62" wide; rails 88" long.
Double Dresser, 53" x 21" x 36" high. Chest-on-chest, 35" x 20" x 33" high.
Night Stand, 18" x 16" x 27" high. Single Dresser, 51" x 31" x 31" high.*

CHERRY VALLEY WORKSHOPS of
STICKLEY
of **FAYETTEVILLE, N. Y.**

Visitors welcome at the Stickley factory, 104 Orchard Street

100 years of the youngest set [Continued from page 18]



WARRIOR COLLECTOR



RUST EYE

Good-looking chair-desk is suitable for home as well as school, is light and easy to move. Desk-top comes in maple-grained plastic; sage-colored frame; rubber feet. Brunswick-Balke-Collender, \$28.75



BETHMAN ARCHIVE

The new convertible high chair by Cosco is more practical than old golden-oak high chair. By removing tair and foot-rest, it becomes a youth's chair. Duran upholstery, chromium-plated legs, Hamilton, \$14.95



BICYCLE INSTITUTE OF AMERICA, INC.

Gleaming bicycle below has little in common with one above it except wheels. It has three-speed gearshift, caliper brakes and chrome-plated handle bars. Walter Kraemer Co., \$45.00



[Continued on page 26]

One of the 153 Conant Ball stores listed below is in your vicinity. Most of them feature both Modern-mates and Traditionals; those that stock only one series are so marked — with an "M" or "T". Find the dealer with your favorite group. Learn his low prices, and let him help you start an easy growing plan with Conant Ball "Addables", always blendable, always beautiful.

Conant Ball



To plan rooms with a future send for these color booklets:
Go-Together Traditionals — 10¢ Dept. LT-16
Match-Up Modern-mates — 10¢ Dept. LM-16
Conant Ball, Gardner, Mass.

Alabama, Birmingham.....	Bronberg & Co.	Minnesota, Duluth.....	Joel O. Biedin Co.
Alaska, Fairbanks.....	John Henry Furnishings	Mississippi (also branch).....	The Doyles Co.
Arizona, Tucson.....	Shearman Furniture Co.	Missouri, Kansas City.....	Don Anderson
Arkansas, Little Rock.....	Adams Furniture & Carpet Co.	St. Louis.....	Don Anderson
California, Berkeley.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Beverly Hills.....	W. & J. Stone	St. Louis.....	Don Anderson
Chicago.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Colorado, Denver.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Connecticut, Hartford.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Delaware, Dover.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
District of Columbia, Washington.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Florida, Jacksonville.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Georgia, Atlanta.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Idaho, Boise.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Illinois, Chicago.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Indiana, Indianapolis.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Iowa, Des Moines.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Kansas, Topeka.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Kentucky, Louisville.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Louisiana, New Orleans.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Maine, Bangor.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Maryland, Baltimore.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Massachusetts, Boston.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Michigan, Ann Arbor.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Minnesota, Minneapolis.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Mississippi, Jackson.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Missouri, St. Louis.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Montana, Helena.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Nebraska, Omaha.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Nevada, Las Vegas.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
New Hampshire, Manchester.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
New Jersey, Newark.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
New Mexico, Albuquerque.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
New York, New York.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
North Carolina, Charlotte.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
North Dakota, Bismarck.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Ohio, Cincinnati.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Oklahoma, Oklahoma City.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Oregon, Portland.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Pennsylvania, Philadelphia.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Rhode Island, Providence.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
South Carolina, Charleston.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
South Dakota, Sioux Falls.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Tennessee, Nashville.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Texas, Dallas.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Utah, Salt Lake City.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Vermont, Burlington.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Virginia, Richmond.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Washington, Seattle.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
West Virginia, Charleston.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Wisconsin, Milwaukee.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson
Wyoming, Cheyenne.....	Stone-Peters, Inc.	St. Louis.....	Don Anderson

M - Modernism only
T - Traditionals only

Conant Ball "Addables", beautiful and good. Buyable



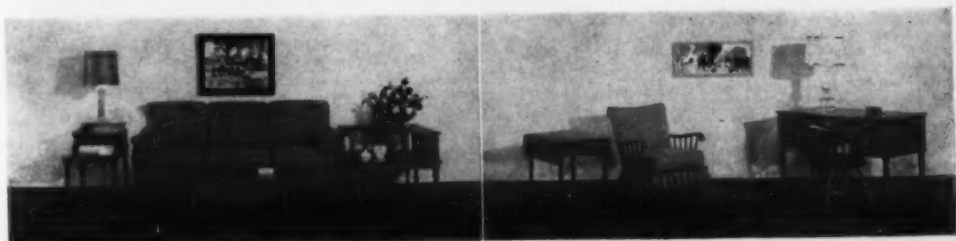
piece-by-piece for easy growing. Standardized proportions



and finish for matching or blending. Top two rows, solid Birch



Modernmates; lower two rows, solid Rock Maple Traditionals.



NOTHING NEW UNDER THE SUN

Dual-purpose furniture, not unknown to the 17th and 18th centuries, reached a peak of complexity throughout the second half of the 19th century—the “patent furniture” era. Inventors were engaged in making the bed resemble some other object, often carrying the design to such illogical extremes as the piano-bed of 1866, which contained not only a bed, but a bureau, two closets and washbasin. Such extravagant mimickings were mercifully short lived, as more prudent designs began to prevail. The basic principle of dual-purpose furniture—economy of space—has always been a good one, and while the need for space has remained unchanged, each new generation has had its own approach to the design of this furniture.

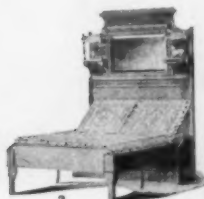


REUTEMANN ARCHIVE

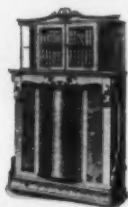
1



2



3



5



6



7

Two highlights of good design in the history of space-conserving furniture are the folding lawn chair (1) of the 1880's, which uncannily resembles today's sling chair, and the Aalto-designed stacking stool or table (2) introduced in 1932 and still good today. The wardrobe bed, by 1880, was widely accepted as a substitute for a separate or extra bedroom. It was generally disguised to appear like a desk, organ or some other curious piece of furniture we find difficult to define today. Two folding beds of 1885 (3)—part of one firm's collection of thirty such designs—boasted all of that period's excesses of ornamentation. By contrast, a tailored studio-couch of today (4), which becomes a bed at night, has an authentic dual-purpose function. An 1890 mantel-bed (5), in golden oak “with piano polish,” carried forward the dubious notion that furniture can be used as an envelope for beds. By 1910, the sofa-bed (6) had made its appearance—a step in the right direction. Today's engineering genius has produced beds that not only look like a sofa by day, but like Springwall's *Davenport* (7), open out effortlessly, at the touch of a button, through a simple hydraulic system installed in arm

[Continued on page 147]

THIS MODEL HOME IS DESIGNED

for "new dimension living"



... healthful comfort is built right in!

It's AIRTEMP yearround air conditioning by CHRYSLER

Take a look at the new model homes being built... you'll discover that in so many, Airtemp "Spacesaver" Air Conditioning was as much a part of the original planning as doors and windows! For Airtemp is engineered by Chrysler... and to the top builders and architects, that means the best in yearround air conditioning.

With Airtemp, you simply dial the climate you want at any time. Automatically, the humidity is regulated... the air is filtered to safeguard your health and keep your home cleaner. And Airtemp's "Spacesaver" takes up not even one square inch of living area floor space... can be installed in any home—whether it's your new "dream house" or a well-loved home that you'd like to modernize. And remember—Airtemp waterless cooling, using

only air and electricity, makes it possible to air condition your home even if you have summer water shortages.

Get all the information you need from your Airtemp Dealer, listed in the Yellow Pages. He's a factory-trained air conditioning specialist and ready right now to install your Airtemp Yearround Air Conditioning. Enjoy healthier, more comfortable "New Dimension Living" every day—no money down... up to 36 months to pay. If you're building a new home, the small difference in cost between heating alone and Airtemp Yearround Air Conditioning will hardly be noticed when included in your mortgage.



THE FORWARD LOOK IN AIR CONDITIONING

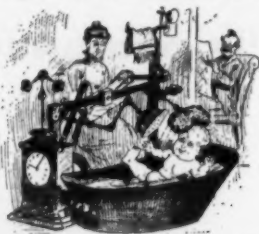
Airtemp
DIVISION
CHRYSLER CORP

AIR CONDITIONING • HEATING FOR HOMES, BUSINESS, INDUSTRY

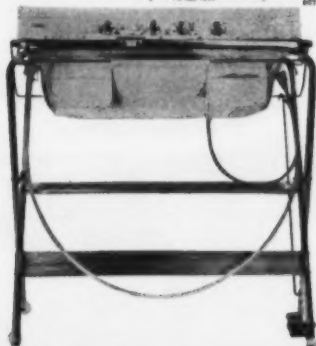
DAYTON 1, OHIO

100 years of the youngest set [Continued from page 22]

It is doubtful if this baby washing machine of 1885 was ever practical, but the new aluminum *Bathinette* is practical and safe. It has a rubber tub, two-position hammock, a baby spray. Other features include handy pockets and a baby measuring scale. *Baby Bathinette*, \$19.95



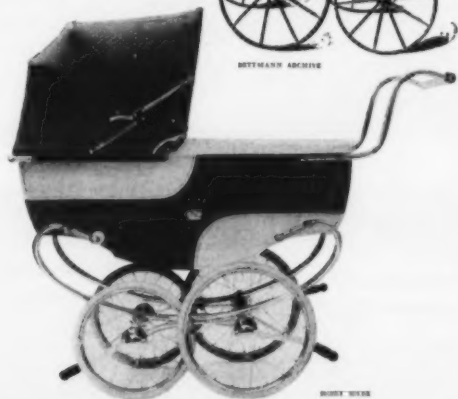
BETHMANN ARCHIVE



The baby of 100 years ago had a pretty rough ride in his carriage. Today's baby fares much better. The *Seville* coachette carriage has shock absorbers, rubber tires and ball-bearing wheels. Safety devices prevent tipping. Two-tone enamel finish. Atlas Baby Carriage Company, \$81.95



BETHMANN ARCHIVE



BETHMANN ARCHIVE

*Beautiful Lines are made to Last
with U. S. Koylon Foam*



Sectional groups by
Bathhouse-DeBorja, Inc.
Atlanta, Georgia

Enjoy the ultimate in comfort by relaxing on luxurious U. S. Koylon Foam. Notice the perfect softening in this curved sectional by Robinson-Johnson—so soft that you'll be sitting after sitting, year after year. And U. S. Koylon Foam is self-cleaning, non-allergenic, never rumps. Yes, for your assurance of quality, look for the U. S. Koylon Foam label on the furniture at leading stores everywhere.

U.S. Koylon
FOAM
Cushioning



United States Rubber



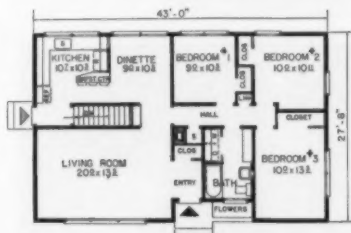
DESIGN NO. 5154



This brand name
on lumber
also brings you...

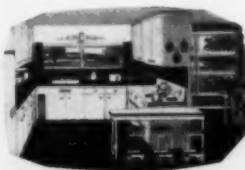
Scores of ideal home designs

IN THE WEYERHAEUSER 4-SQUARE HOME BUILDING SERVICE



A basementless version of this home is also available.

This bright, inviting kitchen is arranged to simplify household tasks. Note convenient pass-through to dining area, and handy breakfast bar.



Mail coupon for literature describing these and many other outstanding home designs in the 4-Square Home Building Service.

Here is the latest addition to the 4-Square Home Building Service—one of more than 100 fresh, modern home designs available to you through your Weyerhaeuser 4-Square Lumber Dealer.

If you plan to build, it will pay you well to study this valuable Service. You will find a wide variety of different types and sizes of homes, ranging from long, low ramblers and fashionable split-levels to Colonials and ranch types. All these home plans are the work of outstanding professionals who specialize in small-home design. As a result, the homes offer important advantages and extra values. They are beautiful, outside and in, and planned for real comfort. In addition, each plan has been engineered by Weyerhaeuser for sound, economical construction.

See all the plans at the office of your Weyerhaeuser 4-Square Lumber Dealer . . . or begin your planning with the valuable literature offered below.

Weyerhaeuser 4-Square LUMBER AND BUILDING SERVICES

WEYERHAEUSER SALES COMPANY

P.O. Box 5000, Dept. 516, St. Paul 4, Minnesota

● Please send me the colorful new brochure on popular homes, a copy of "Professional Pointers for Home Planners," and a booklet showing 80 designs from the Service. I enclose 25¢.

Name _____ (PLEASE PRINT)

Address _____

City _____ Zone _____ State _____



Millermore, a beautiful Greek revival house in Dallas, Texas, celebrated its 100th birthday on October 15, 1955. The story of Millermore is inextricably bound up with the history of the Miller family and Dallas. The present mistress, Mrs. Minerva Miller, a charming and active nonagenarian, was born when the house was ten years old, and has lived there ever since. Mrs. Miller's father, William Brown Miller, pioneered to Texas in 1846, just five years after John Neely Bryan pitched his tent on the bank of Trinity River, the spot where the city of Dallas rose. With the North Star as a compass, the floor plan for the house was pegged by night, and construction began in 1855. The house was quite long in building, as the 8 x 10 cedar timbers, which were cut from the Miller land, had to be ox-drawn to Jefferson in East Texas to be finished. Today Millermore stands a well-preserved and loved testament to the pioneering spirit of Texas.

MILLERMORE: A HOUSE SALUTES A CENTURY



Framed by the Ionic columns of the porch at Millermore are two generations of Millers—Mrs. Minerva Miller and her daughter, Mrs. Evelyn Miller Crowell. Begun in 1855, Millermore is a perfectly preserved example of Greek revival, an architectural style that was popular in nineteenth-century America.

Tickled Pink.

...makes every meal a party!
A gale new pattern in fashion's favorite tones of rosy pink, aqua and charcoal on a creamy textured background ...accented by a variety of pink serving pieces. A trousseau treasure... beautiful... durable, delightfully inexpensive.

16-pc. Starter Set...
Service for four... \$11.98

AT BETTER STORES EVERYWHERE

Exclusive "GLAZE-LOCK" Process makes VERNONWARE DISHWASHER and DETERGENT-PROOF OVEN-PROOF GUARANTEED against crazing WONDERFULLY CHIP-RESISTANT

Write for your free, illustrated folder

SPECIAL OFFER! "Entertaining Table Ideas" colorful table-clothing book.....*new 50c*



204 EAST BOND STREET
314 ANAHEIM 16 - CALIFORNIA - 1955



Select your temperature room by room . . . with Iron Fireman SelectTemp Heating

Each room in your home can have any temperature you select, regardless of cold winds, big windows, fireplace heat, or rooms far from the heating plant.



This revolutionary new heating system gives you modulated heat with A THERMOSTAT IN EVERY ROOM

A thermostat in every room. Think of a heating system with a thermostat in each room—not a thermostat that merely clicks on and off, but one that *modulates* the flow of mellow warmth and holds room temperature *exactly* where you want it. That's what SelectTemp does.

How SelectTemp operates. SelectTemp draws its warmth from a low pressure steam boiler, which can be located in any part of the home or basement. Steam flows to the SelectTemp heating units in each room through flexible copper tubing, smaller than your little finger. The same steam that heats the units also drives the small steam turbines that turn the fans. Room units have no electrical connections.

Each SelectTemp unit circulates *filtered* warm air; just the right amount to keep each individual room

at exactly the temperature you want. Or you can have all rooms at the same temperature any time you want it *that* way. The modulated warm air circulation eliminates "on-off" cycling, the principal cause of cold floors and fluctuating room temperatures.

Owners find SelectTemp revolutionary

Users everywhere acclaim SelectTemp heating as marvelously comfortable—not only because of its room temperature control, but also because it is so clean and steady.

For instance, a family in Robertsville, Ohio writes: "After our child had spent 95 days in the hospital we were instructed to maintain the temperature in the nursery at 78 degrees. With any other type of heating that we know of this would have made our home unbearably hot, if even possible." A building

owner in Akron, who buys central steam, found that SelectTemp cut his steam costs 49.5%. Another writes, "I don't care if it saves money or not. My tenants are satisfied and that is the important thing."

For homes and all other types of buildings. Everywhere throughout the nation SelectTemp heating is operating in both large and small homes, and in all sizes and types of buildings—hotels, apartment buildings, churches, office buildings, hospitals, schools, hotels, and many others.



Send for free booklet
SelectTemp heating is fully described in this booklet, which also contains valuable information on all other types of modern heating. Send coupon for your copy.

Iron Fireman® SelectTemp Heating



FOR ALL TYPES OF HEATING AND COOLING, IRON FIREMAN IS YOUR BEST BUY



FURNACES
GAS AND OIL



BOILERS
GAS AND OIL



HORIZONTAL FURNACES
GAS AND OIL



CONVERSION BURNERS
GAS, OIL AND COAL



HEATING-COOLING
UNITS

IRON FIREMAN MANUFACTURING CO.
1001 West 106th Street, Cleveland 11, Ohio.
In Canada, write to 80 Wood Street, Toronto, Ontario.

☐ Please send booklet "12 Plans for Home Heating and Air Conditioning" which describes Iron Fireman SelectTemp and other heating systems.

Name _____

Address _____

City _____

State _____

During the past hundred years, the mail-order business has flourished like the green bay tree. One could buy anything from a plough to a sewing machine—and still can—but we doubt if our grandmothers ever had the pleasure of a shopping column quite like **YOUR MONEY'S WORTH**. Here are gifts, home furnishings, novelties, reproductions of the best of the past and new ideas in the do-it-yourself category. Remember, while grandfather collected his plough at the railway station, you don't have to stir from the house. Don't forget the handy multiple order blank on page 45.

Dorothy Fischer



The search is over for a fine contemporary condiment set whose good design is worthy of your new or remodeled kitchen or dining area. Created by Gustavberg of Sweden in faience, a decorative earthenware, they're color-styled in black with assorted pastels. Salt shaker is 5½" tall, other 2 shakers for pepper, paprika, etc., 3½" and 4½", and mustard jar with spoon, 2½" tall. Complete set of 4, \$6.00. Georg Jensen (L-82), 667 Fifth Ave., New York, New York.



Fun-to-have apron has *It's Your Turn to Do the Dishes!* colorfully printed on it in big, bold, blue letters against a white background with appropriate pictures of dishes, spoons, etc. Approximately 16" wide x 28½" long, it ends all discussion of whose turn it is to wash up. Bound to be a hit at get-togethers, it's an unusual hostess gift which will provide many a chuckle. \$1.00, ppd. Edith Chapman (L-82), 260 Main Street, Nyack, N.Y.



Presto—in a matter of seconds, your drab telephone becomes a glamorous accessory for all to admire. Simply cover it with this fashionable jacket bejeweled with pretend glittering gems. Each cover is hand-created (no two exactly alike) in frosty-pink, pearl-white, dove-gray or sunny-gold to blend with any color scheme. Complete jacket even to matching cord covering, \$7.50, ppd. Order from Mrs. Dorothy Damar (L-82), 749 Damar Building, Newark 5, New Jersey.

SAVE \$2 to \$13 PER PAIR
on these lovely

Fiberglas

CURTAINS and DRAPES
...without ever getting out of your easy chair!



It's Like Having a Curtain and Drapery Store Right in Your Own Home!

SEND NO MONEY!
Write for Free Samples
and Low Direct-to-You
Price List

Yes, you save up to \$13 per pair on miracle-fabric, no-iron Fiberglas curtains and drapes by ordering direct from Ronnie. These amazing curtains and drapes never need ironing or stretching. In fact, you can actually **WASH AND HANG THEM IN ONLY 7 MINUTES!** And they keep their heavy longer than old-fashioned curtains and drapes because modern Fiberglas fabrics can't shrink, fade, sag—see out and mildew-proof, fireproof, heat-proof and sun-resistant! You get your choice of 46 sizes to fit any window and in colors to fit any decorative plan. Our huge buying power and direct-to-you selling policy saves you up to 37% per pair. Every pair is backed by our **3 YEAR GUARANTEE!**

Examine our wide selection of curtains and drapes in the leisure of your own home! Just mail the coupon below and we'll rush you 24 Fiberglas curtain and drapery color samples and the Ronnie Catalog—absolutely free—to help you select the curtains and drapes you want. There is no obligation whatsoever. So mail coupon now!

RONNIE

2113-10 Ronnie Bldg., Fairview, New Jersey

Please rush me, **ABSOLUTELY FREE**, the new Ronnie Catalog and 24 Color Samples of miracle, never-ironing Fiberglas curtains and drapes. I am not obligated in any way whatsoever.

Name _____

Address _____

City _____ State _____

RONNIE

2113-10 Ronnie Bldg., Fairview, N.J.



**Bottle
Opener
and
Bar or
Dinner
BELL
from
INDIA**

One of the famous Bells of Sarina will call for another drink as well as open bottles. It doubles in brass as a dinner bell, too. Finely engraved in solid brass, 4½" high. Sorry, no C.O.D.'s

\$7.95 ppd.

Beverly Baker

Dept. L-1 • Box 133 • Barren, Conn.

**DECORATED IRON
TRIVET
TOWEL
HOLDERS**



**SPECIALLY
PRICED
\$7.00**

Trivets of cast iron are not unusual, but when they're decorated with paint and color they become decorators' delights. This is an old trivet pattern mounted on a 1½" bracket to make a charming towel holder. A choice of black or white (touched with color) gives a smart contrast on any wall. Easily mounted. Height 5". Choose one for every member of the family.

Satisfaction guaranteed or money refunded.



Foster House

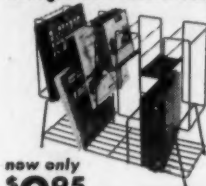
430-C1 S. Jefferson, Portland, Ill.

FORCES You to Save
\$100.00 a Year Automatically!



Get perpetual Date & Amount! Bmt. 25¢ a day automatically keeps Date right up-to-date. Also totals amount saved. Makes you save a quarter every day, or Calendar date won't change. Automatic saver for gifts, vacations, time payments, etc. Use year after year. Start saving right away. Order several. Reg. \$3.50. Now only \$1.98 prepaid. Sold by mail only. Orders shipped same day. Mail cash, check or money order to LEECRAFT, Dept. 10, 300 Albany Ave., Brooklyn 13, N.Y. Over 400,000 satisfied users!

KEEP YOUR RECORDS SAFE and handy in this beautiful wrought-iron record cabinet



now only
\$9.95

Give your precious records the safe upright support they need. Unique "suspension-design" rail has 10 handy compartments to secure orderly filing by title, composer, artist, etc. Holds over 200 long-playing records of any size plus 75 78 RPM albums right at hand. Use it for magazines, too. Sturdy construction with rubber-lined rear-proof feet. Comes completely assembled, 21½" high, 20" long, 11½" deep. \$9.95, delivered. We pay all express charges to save you this expense. Money back guarantee. Send check or money order today. Only \$9.95 includes! FREE—Catalog of gifts and products!

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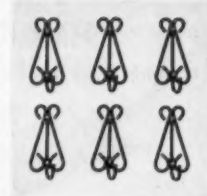
Hand-engraved eagles on crystal-clear glassware, a host and hostess pride. As a belated gift to others or to yourself with your Christmas money, choose a set of 6: 5 oz. footed cocktails, \$25.00; 16 oz. highballs, \$19.00; 16 oz. jumbo old-fashioned, \$19.00; 6½ oz. regular old-fashioned, \$19.00. The smart tankard-style pitcher: 7 oz. size, \$5.95; 16 oz., \$6.95; 32 oz., \$9.50; 48 oz., \$10.95; 90 oz., \$12.00. ppd. Jenifer House (L-82), New Marlboro Stage, Great Barrington, Mass.



Sweet willow in a mighty fetching stationery basket to decorate the top of your desk, a table in the foyer, keep handy in the kitchen, etc., to keep your mail, writing paper, envelopes, pencils, etc., neatly stacked and easily accessible. Hand-woven in Madeira, 5¼" high x 8" wide and 10" long, it's divided into 3 sections for your convenience. Made of silky, natural willow strips, \$2.00. ppd. Order from Miles Kimball Co. (L-82), 215 Bond Street, Oshkosh, Wisconsin.



Hooks with looks. These miniatures, 2½" high, are decorative eye-catchers on which to hang a multitude of things: copper molds, kitchen utensils, pot holders, fireplace equipment, children's clothes, etc. The design is wrought of heavy metal, finished in satin black. Easy to arrange to fit your individual needs, a set of 6 complete with screws for mounting, only \$2.95. Two sets, \$5.75, ppd. Order from Laurie & Co. (L-82), 507 Fifth Avenue, New York 17, New York.



High fashion for a little price! Famous Italian marble, highly polished, fashions the top of this distinctive little table. Tripod legs are baked-on black-satin finish, ½" wrought iron with gleaming brass ball feet and finials. Top, 12" in diameter, removes for cleaning, and for storage, legs fold. 22" high, it's very sturdy and not easily tipped, \$11.95, exp. chgs. coll. (Shipping weight: 15 pounds.) Downs & Co. (L-82), Evanston, Illinois.

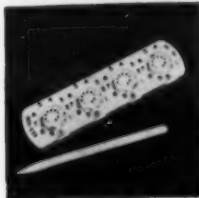


When and where, two questions inevitably asked when a new baby arrives, are delightfully answered by these appropriate little creamy ceramic trays. Each, in the shape of the state in which the youngster was born, is colorfully hand-painted and hand-lettered under a clear glaze with birth date, name, town and state of birth. Big brother and sister will want one of their own, too. Each about 4", \$2.00, ppd. Order from Annie Laura Ceramics (L-82), Pico 20, California.



You'll like the nice little price of this lovely white Parian china pitcher whose decorative ability is so right for modern or traditional settings. It's 7½" high and when it's not in use, it lends itself to an old-fashioned knickknack shelf or modern room divider. Note the charming climbing cupids and all-over berry design. Only \$2.95, ppd. Lee Wynne (L-82), 5446 Diamond St., Philadelphia 31, Pa.





Count it up as you go along and you'll never be wrong! Amazing little (5" x 1/2") Kees-Add pocket abacus will please you with its ability to add, subtract, divide and multiply. Use it when shopping, it's indispensable; or for bills, to balance checkbook, etc. Students at school and the businessman will find it a marvel to have. Ivory plastic. It has black numerals and plastic stylus with instructions. \$1.58, ppd. Wiley Watson (L-821), 33 W. 9th St., New York 11, N. Y.



Cup of knowledge, an authentic reproduction in English bone china. It reached its present form over 5,000 years ago. Confucius consulted it, and the arrangement of playing-card symbols is the oldest known to man. Used with tea leaves, it often unerringly predicts the future. With instructions for easy interpretation, it's tops for entertaining. Gold-edged, pastel green with colorful symbols, cup and saucer, \$3.75; 4 for \$11.75. Add 75¢ post, and ins. charges. Plummer, Ltd. (L-821), 734 Fifth Ave., New York 19, N. Y.



Wonders in wood, carved by the Kikuyu and other tribes of Kenya, East Africa. Featured, a Kikuyu female wood carrier, approximately 8 1/2" tall, and a long-horned water buck with youngster, about 5" tall x 5 1/2" long. Masterpieces of primitive culture, painstakingly hand-carved (no two are exactly alike), and polished to show the grain of beautiful rare and exotic African woods, \$9.95, each, ppd. (Brochure on other pieces.) International Arts & Crafts (L-821), 2500 Que St., N.W., Washington 7, D.C.

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Proud as punch of the new addition in the family? What's more natural than heralding his or her arrival with this appealing felt-backed ceramic plaque set for hanging? Under the heading, *Heralding the arrival of*, in baby's name, date, name of hospital, weight on arrival and the proud parents' first names. Colorfully inscribed in red, green and blue on a white background, 6" x 6" tile, \$3.95, ppd. Personal Gifts (L-82), 102 West 61st Street, New York, New York.



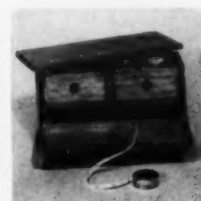
This aerial picnic ground lure native species of birds into your backyard and turns it into a bird sanctuary. Handy, E-Z Fill Bird Feeder is simple to refill and keep clean, the feed trough automatically replenishes food supply as birds feed. Durable, brilliant polystyrene plastic, with circular feeding perch that protects bird food, it's 8" x 7" over-all. Each, \$1.25, postpaid. Wayne Manufacturing Co. (L-82), Wayne 3, Pennsylvania.



A word to the wise about these ever-watchful owls. Expertly cast into a set of stunning heavy iron andirons finished in satin black, they weigh 22 pounds. Their fascinating eyes that appear to look at you from any direction are yellow with brown pupils and the fire shines right through them. Owls are 14" tall, burning irons, 14" long. The pair, \$14.95, ppd. Tennessee Chromium Plating Co. (L-82), 208 Louise Avenue, Nashville, Tenn.



Nine-in-one wonder! This claw hammer contains a tool kit right in its handle, with a 36" metal tape fitted in the cap. Kit comes with 2 Phillips and 2 regular screw drivers, steel chisel, tack remover andawl. 6" over-all, it's good for home or office, for doing odd jobs at a moment's notice. Kit, \$1.49 or two for \$2.75. Carol Beatty Co. (L-82), 7410 Santa Monica Blvd., Los Angeles 46, Calif.



Great-grandma's dowry chest, beautifully reproduced as a sewing box in rich tones of honey-pine, is so neat and compact that you'll dote on it to hold all your sewing paraphernalia where it's easily accessible. Pine chest, 10" x 6", has six spindles for thread underneath the removable top. Use the roomy drawer on bottom for needles, scissors, buttons, etc. \$5.95, plus 35¢ ship. chgs. Helen Gallagher (L-82), 413 Fulton St., Peoria, Ill.



The charm of the old and the new is combined in these superb accessories that bespeak a well-groomed house. For the modern home, we've picked one with an early American hand-wrapped newspaper reproduction in a squared oval shape, 15" high, \$7.95 each; 2 for \$15.00. The other, an oval shape that blends so well with traditional settings, has copy of a Persian tapestry with gold thread undertones, \$9.95 each; 2 for \$18.75. All ppd. From Margaret MacIntosh (L-82), P.O. Box 26, Larchmont, New York.



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Confetti Splatter Matchstick Bamboo Drapes only 40¢ a sq. ft.

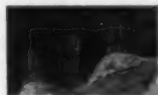
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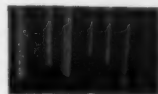
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Long Life, Laughing Buddha, the Fisherman and the Chinese Court Lady are charming Oriental figurines. Painstakingly hand-carved in genuine ivory with artistry and fidelity to detail, mounted on a hand-carved black wooden base. Each is an original as there is a slight variation in the features and size. All about 3½" tall, except 2½" Buddha and fisherman. \$3.25 each; set of 4, \$12.50, all ppd. Edward H. Ziff (L-82), Box 3072, Merchandise Mart, Chicago 54, Ill.



The ungroaning board. Handsome trestle table copied from our colonial forebears is a smart idea for young moderns with limited dining space. All pine, 60" long x 31" wide, the 1½" thick top is made of extra-wide planks, 29" high, built for durability and good looks, with plenty of leg room underneath, it's finely crafted and finished in a mellow honey-tone knotty pine, hand-rubbed and polished, \$79.95. (In easy-to-build kit form, \$42.95.) Plus ship. chgs. coll. Yield House (L-82), North Conway, N. H.



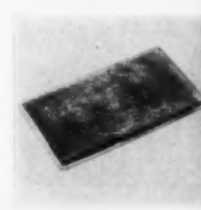
Prevent scorch, shine and lint! And, equally important, cut down your ironing time with this super-activated pressing cloth, called *Prestex*. Chemically treated to keep your iron from sticking, it glides over nylons, dacrons, silks, pleated cottons, wools or any type of fabric. Needs no laundering and is guaranteed for a year or more. Large size, \$1.00, ppd. Viking Sloane Corp. (L-82), Dept. C-115, 136W. 52 Street, New York 19, N.Y.



Left holding the bag? The dripping wet tea bag we mean! Here's a quaint miniature replica of a teapot with the saying *I'll hold the bag* on it. Glazed pottery, colorfully hand-decorated in pink, green and black on white. 4½" across, indented in middle, it's the perfect answer for those wet tea bags, or easily doubles as an extra ash tray at the dinner table. Set of 2, only \$1.50, ppd. Order from Rockaway House (L-82), 55 Main Street, East Rockaway, New York.



Advances in modern science have made living easier for the busy homemaker. Shown, an inside door mat impregnated with a special soil-resistant Du Pont chemical that makes it easy to clean with vacuum or detergent. Protects your precious carpeting and saves it from the wear and tear of daily traffic through the front door. Top-quality cotton, permanently bonded to nonskid rubber backing, choice beige, wine, green or gray, 18" x 29", \$3.95, ppd. Artisan Galleries, (L-82), 2100 N. Haskell Ave., Dallas 4, Tex.



You don't have to build a better mousetrap. It's been done in this jeweled version with gleaming *Pearlgo* base and jewel-encrusted gold-finished metal crown. The spring-action clip holds assorted mail and telephone messages, etc. A provocative desk accessory, it doubles as paperweight. Comes with card for gift-giving, \$2.00, ppd. Innovators, Inc. (L-82), 901 Broad St., Newark 2, N. J.



YOUR MONEY'S WORTH



Now baby stays covered all night long, even though he or she may be the greatest kicker of all times. This wonderful fitted blanket, with patented contour that snaps snugly around the end of crib mattress and ties to the crib bars, cannot be thrown off. It's washable, in your choice of pink, blue, white, maize or mint. In cotton, \$3.95; in nylon, \$4.95. \$6.95, ppd. Weil Mfg. Co. (L-82), 942 S. Los Angeles St., Los Angeles 15, Calif.



To turn heads. Wherever you choose to hang this handmade and hand-finished spoon rack of antiqued honey pine, it will receive admiring glances. 8½" x 4" x 16", you'll use it to display 12 of your favorite spoons and a bit of greenery. Colorful tiles, 3" x 3", are an added decorative touch which bring out the mellowness of the antiqued pine, \$9.50, ppd. Jeff Elliott (L-82), Statesville, N. C.



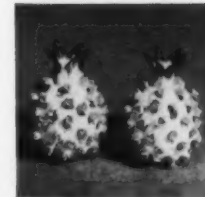
Cap your bottles with these never-leak, personalized bottle caps imprinted with your name in 5 letters or any 3 initials in gold or silver. Fits all size soda bottles and keeps drinks fresh for weeks. Smart for cocktail tray and hostess gift, etc. Easy to snap on and remove, the set of 6 in red, blue, green, white, black or assorted colors, \$1.00, ppd. Heman Ely, Jr. (L-82), P.O. Box 62, Lancaster, Pa.



Imported from England. Chuckful of delicious, individually wrapped Horner's Nougat Delight candies with fruit-flavored centers, attractive metal canister is beautifully enameled in light blue and gold with a colorful floral design on white. Canister is 7" high by 4½" across and you'll use it as a cookie jar, etc. after the mouth-watering contents disappear. \$1.85, ppd. Charles Schaumburger, Inc. (L-82), 105 E. 109 St., New York, N. Y.



The picture plate is something that we venture the amateur photographer of the family won't be able to resist. Any cherished photographs of the children or others can be reproduced on this 7½" square plate whose border becomes a decorative frame. Any size black and white photo or negative can be used for the reproduction. A family treasure of the future, each, \$6.00, ppd. Horizon House (L-82), Box 628, Summit, N. J.



So very attractive: We've given these pineapple-shaped salt and pepper shakers a place of honor on our dining-room table. They're all-white china with dainty pink applied roses and lavishly trimmed with gold. You'll want several pairs to use for gifts for friends who are collectors. About 3" tall, only \$2.25 the pair, ppd. Bertram Shrier, Ltd. (L-82), 1145 Connecticut Ave., Washington 6, D.C.

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This new invention, the only one to make buttered toast, does it quicker than a regular toaster. Plug it in, load the 12" x 10" tray with as many as six slices of bread, buns, etc. Wonderful for brown-and-serve rolls, french waffles or melted cheese. Use at dinner table. All polished aluminum with AC, DC, UL approved cord and on-off switch. Send cash, check or money order today for only \$9.95 delivered. Fully guaranteed. FREE—Catalog of Gifts and Gadgets.

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YOUR MONEY'S WORTH



Saying a prayer of grace before dinner is a fine family tradition. Now you can change it daily with this set of 6 place mats, each with a different prayer permanently inscribed on it. Have each member of the family, including the children, take turns saying it. Gray-white, fleece-backed Plastodyn mats, 10½" x 16½", are stainproof and wipe clean with a damp cloth. Set of 6, \$2.00, ppd. Order from House of Schiller (L-82), 180 N. Wacker Drive, Chicago 6, Illinois.



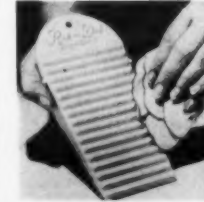
Turquoise, tangerine and maize with black are the smart and exciting color accents in these handy tilt-top tables. Ideal for serving informally in the living room, playroom, etc., they fold neatly with one motion for storing when not in use. Tops are baked Masulite, 15½" in diameter, and legs are sturdy black wrought iron. 2 tables, \$5.00; set of 4, \$9.50, express charges collect. (Specify colors). From Leecraft (L-82), 300 Albany Avenue, Brooklyn 13, New York.



An extraordinary collection of postage stamps for the avid collector, which portray world-renowned women through the ages, right up to today's famous queens, athletes, mothers, etc. Every one of the 101 genuine stamps is different and most of them are from faraway countries—Asia, Europe, Africa, etc. A must for the philatelist. It's a wonderful way to start a new hobby, too. Only \$1.00 for the set, ppd. H. E. Harris & Co. (L-82), 1342 Transit Bldg., Boston 17, Massachusetts.



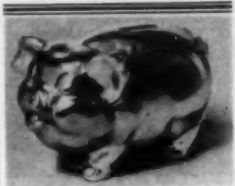
Chafing-dish cookery captures the imagination of young homemakers, so we're happy to be able to show this nice buy in a solid copper one, hand-polished to a gleaming finish and lacquered to prevent tarnishing. Food pan is all-aluminum, food-pan cover and water pan are pure copper. Handle and knob are made from black lacquered wood, and stand is wrought iron. Capacity: 1½ quarts, \$8.75, ppd. Marette Giftwares (L-82), 106 East 19th St., New York 3, N. Y.



Rub-a-dub launderette. A hand-size washboard, imported from England, 4" x 7", to use for all the dainty sheer things you can't trust to the laundry. Hold it with one hand and rub stubborn spots and soil from your frilliest blouses, gloves, lingerie, sweaters. Made of plastic in assorted pastels, it fits in medicine chest and is an indispensable traveling companion. \$1.49, ppd. Bluetite Inc. (L-82), 509 Fifth Ave., New York 17, N. Y.



Today I am a li'l angel is printed on one side of this reversible white terry-cloth bib in black and red with a facsimile of your favorite text beaming angelically. On the days when the littlest angel proves to be a holy terror, there's a little devil complete with pitchfork and the saying, *Today I am a li'l devil*. Boil-fast bib with strong, durable cotton-knit binding is 14" long x 11" wide. Only \$1.25, each, ppd. From The Added Touch (L-82), Dept. L, Wynnewood, Pa.



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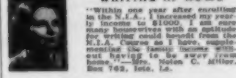
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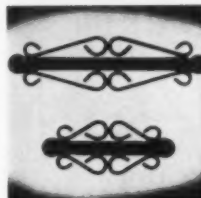
SANTA MONICA CALIFORNIA



The busy hostess knows the value of having on hand a finely crafted set of nesting tables. This set is unique. All the tops measure exactly the same, 16" by 16", with tables varying in heights of 25", 23" and 21" to facilitate nest stacking. Choose genuine walnut, blond birch or black or white lacquered tops, all with real blond birch bentwood legs. The set of 3, \$24.50, shpg. chgs. coll. Scandicrafts (L-82), Box 315, Scarsdale, New York.



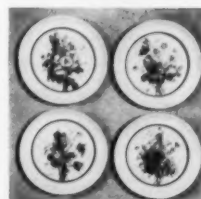
Little saver—one of the most charming ways we know of to entice all (from 9 to 90) to save their pennies, etc. An adorable-looking bank crafted by M. I. Hummel with all the purity of line and carelessness to detail which have made Hummel figurines collector's items. 5 1/2" high by 2" wide, little girl and chimney bank, with unique lock and key, only \$5.95, ppd. Hildegarde Studios (L-82), 597 Farmington Ave., Hartford 3, Conn.



It's the important little touches such as these good-looking black wrought-iron drawer-pulls which do an amazing job of converting an otherwise undistinguished piece of furniture into a smart asset of which you'll be proud. Perfect to use on an old desk, dresser or chest or on furniture to finish yourself. Small size: 3 1/2" x 1 1/4", \$1.25 each; large size: 5 1/2" x 1 1/2", \$1.50. All ppd. Laurel Gifts (L-82), Box 312, Flushing 52, N.Y.



Today's design styled for tomorrow's smart table settings. A skillfully crafted creamer and sugar set in richly toned, gleaming copper are delightful companions for the dinner table. Tin-lined, each measures 3" x 3 1/4". The creamer has a delicately turned handle and the sugar a tapered dome cover. They're a set to complement your finest china and are equally at-home on informal occasions. \$7.95 a set, ppd. Fernwood Studios (L-82), Post Office Box 2, Belleville, New Jersey.



Pretty-as-a-picture floral wall plaques. There is a different flower arrangement in lovely garden-pretty colors reproduced on each of the 6 plaques available. The delicately curved frames are made of snowy-white composition and measure 6 1/4" in diameter. With a fling of your own imagination, the wall groupings are almost unlimited. Each, \$1.75. On orders of 4 or 6, each only \$1.50, all ppd. May Birn (L-82), Box 26, Mt. Vernon, N. Y.



An armful of bangles! What girl wouldn't feel a bit coquettish and very smart to have found this nice buy of 9 pretty jingling bracelets. There are 5 textured ones and 4 plain ones in her choice of 24-carat gold plate or sterling silver plate. They're fashionable to wear with daytime or informal party dresses. Set of 9, \$1.95, ppd. Vernon Specialties (L-82), 156 4th Ave., Mt. Vernon, N. Y.

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Turn to page 50 in this issue and take advantage of our travel service coupon which will provide you with pertinent travel literature on the various provinces, states, and hotels of our recommendation.

If you're not aware of the pleasures of Ontario, Quebec, or Nova Scotia this coupon will assist you with your vacation plans and provide you with many pleasant hours contemplating your 1956 vacation.



LIVING

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YOUR MONEY'S WORTH

One of Walt Disney's recent creations — is the Mickey Mouse club card games. The set consists of 3 separate card games, which feature many of Disney's lovable cartoon characters: Mickey Mouse, of course, Pluto, Minnie Cricket, etc. One game teaches the children "safety first" in an amusing manner, another is a news-reel game, etc. The set of 3 games, designed for children (adults will enjoy them, too), only \$1.00, ppd. Jehco Prod. (L-82), Box 27667, Los Angeles, Calif.



We've appointments this year with unusual table settings, flower arrangements and special holiday decorations. Our Home and Garden calendar appointment book for 1956 also gives us lots of space to schedule our busy days and extra pages to record gifts sent and received. Full pages include 58 magnificent flower arrangements: 11 table settings and 19 holiday and special occasion arrangements. Boxed, \$1.00, ppd. Dorothy Biddle Service (L-82), Hawthorne 105, N.Y.



A must—when you are serving sea-food cocktails, a buffet or hors d'oeuvres, are these handsome stainless-steel forks with colorful ceramic handles. Each one is decorated on top with a colorful facsimile of popular sea food: clam, lobster, shrimp, etc. There's a set of 6 in a silk-lined gift box if you have a favorite hostess in mind for a special-occasion gift. \$5.95 a set, ppd. Trade Winds (L-82), Dayton View Box 517, Dayton 6, Ohio.



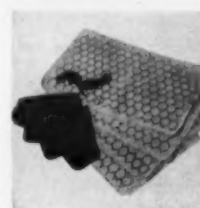
The Can-Can Caddy—the very latest to hold your pencils or cigarettes, as smart at home as in the office, it's bound to catch many a compliment. 5" high, made of heavy black tin in pink and other colors, it's colorfully decorated with a popular Can-Can poster. (It's wheels actually move, too.) A useful and novel gift, \$1.50 plus 25c post. Matthew Day Co. (L-82), 12 E. Madison Ave., Dumont, N.J.



The art of handicrafts is being excitingly rediscovered. Here's a Craftkiln for creating colorful bowls, ash trays and jewelry of metal enamelware in your own home. Made of heavy-gauge steel, nickel-plated with a firing temperature of 1500 degrees F., it measures 6 1/2" x 6 1/2" x 2" and operates on AC or DC. Complete with electric cord, firing shelf, 1 asbestos pad and tongs, \$12.95, ppd. Request catalogue of other supplies. Stewart Clay Co. (L-82), 133 Mulberry St. New York, N.Y.



Something to crow over! Delightful set of 4 embroider-it-yourself place mats at a delightfully tiny price has a black chanticleer design hand-screened on bleached fiber cloth. All you do is fringe edges and embroider mats with deft touches of red, yellow and green, and sew on kernels of golden corn. Complete kit of 4 place mats, embroidery thread, corn and instructions, \$1.00. (Kit of 4 matching napkins in red or yellow, 69c.) All ppd. From The Month's Club (L-82), P.O. Box 881, Des Moines, Iowa.



YOUR MONEY'S WORTH



The treble clef musical note forms the body of a single bud vase made of clear, sparkling unbreakable plexiglas to grace an end table, coffee table, mantel or your dressing table. A single frosh (or artificial) flower will look lovely in this vase that has a tiny tube nested in its midst. 7" high, \$1.00, plus 15c post. Order from Bancroft's (L-82), Dept. 638, 1112 South Wabash Avenue, Chicago 5, Illinois.



Stick-All: A rubber-resin spray adhesive that's fast-drying and waterproof. Can be used as temporary or permanent adhesive for fabrics, walls, leather, paper, wood, rubber, glass, linoleum and even smooth metal. Ideal for skidproofing rugs, affixing pictures or other decorations to wall without marring surfaces, use it also for wrapping packages, gifts, etc. 11 ounce can covers 250 square feet, \$1.98, ppd. Order from Bernat Industries (L-82), 37 Wall Street, New York 5, New York.



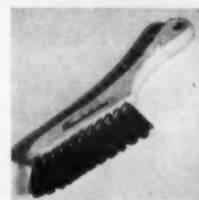
Babies are entranced by the jingling of a chain of keys (keeps them occupied for hours on end, too). Shown here, a set of their very own to play with in durable molded plastic. Use them as a good teether for baby also. Eight colorful keys are strung on a stout, tug-resistant metal chain to delight the crib-dweller. \$1.00 ppd., from Ann & Van (L-82), Box 243-LI, New Rochelle, N.Y.



The bases of a good meal are the condiments that accompany it. To serve them gourmet-style, here's a set of 4 small, covered condiment dishes complete with serving spoons. Made in Japan for their own use, they're shipped to the U.S. in their own handmade, hand-painted box (as shown). Use them, too, as extra ash trays. Set of 4, boxed, \$4.95, ppd. Inside California (L-82), 6000 Sunset Blvd., Hollywood 28, California.



An indoor exerciser can be made out of any bicycle with this handy bike adaptor. Efficient for systematic reducing, it can be attached in 2 minutes and is easily removed. There's a regulator for speed adjustment to simulate any ride, free wheeling to hill climbing. Sturdily constructed of all steel tubing, fits any size bike. \$12.95, ppd. Elron (L-82), 225 W. Erie Street, Chicago 10, Illinois.



The magic that whisks away all traces of lint and dust quickly is produced by the fine-tempered bram bristles in this magic-lint brush. Ideal, also, for draperies, furniture, car upholstery, etc. The natural wood-grained handle, designed for easy over-the-shoulder use, is shaped to fit the palm of your hand. \$1.50 each, ppd. Products of the Blind (L-82), 7925 S. Cottage Grove Ave., Chicago 19, Ill.

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Large 6 oz. can
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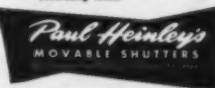
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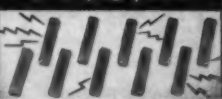
CAPE COD OIL LAMP SALT 'N PEPPER SET



All the appeal of charming Cape Cod has been embodied in this set. A perfect collector's item for you or your gift needs. This appealing set will be right "at home" displayed on the collection shelf or dining room table. Exquisitely made. The base is of solid, durable wrought iron and the shoulder are hand-painted with quaint nautical designs. Gift boxed. Send \$1.00 to...

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10 ALNICO MAGNETS \$1.00



HUNDREDS OF USES
10 little permanent magnets will lend themselves to all kinds of service around your house! Sew into pushpins that cling to stove, tea towels, wash cloths, or to "pin-up" notes! Fasten into toys, let youngsters experiment—none them attract or repel. It's proof, never lose strength. About \$1.00 1/4" long, 1/4" wide, 1/4" thick. Set of 10 \$1.00



TELEPHONE INDEX
Keep names, numbers right on your phone in full view. Alphabetical index cards, removable for adding names. Black plastic case requires no extra space. Clasp hinged lid when not in use. Clips tightly on any square-base phone... \$1.00

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4245 S. Princeton, Dept. C-1, Chicago 21, Ill.

Buggy Seat COFFEE TABLE

A lovely blending of Colonial charm and custom craftsmanship will make this buggy seat coffee table the most noticed piece of furniture in your living room or den. Made of native American pine with hand rubbed dull antique finish. Large drawer accommodates smoking supplies, etc. 19" high, 39" long, 14" wide. Blacksmith finish wrought iron \$24.95

Express Collect Free-del, ready to finish, complete with hardware, and press collect, only \$18.95
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WAYNE 6, PENNSYLVANIA

distinctive draperies

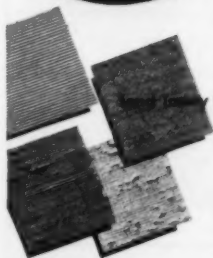
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Here is a distinguished collection of exquisite and ever-so-practical decorator fabrics. Here is a system, color coordinated by *Toni Moran*, that makes it simple and fun to redecorate with draperies. She shows you how to make them at home the easy way. Or, if you prefer, *Toni Moran Studio* will make them to your measurements for less than you'd expect to pay for ready-mades. Either way you save money—and get that custom look.

**4 *Toni Moran*
DECORATOR FABRICS
AT \$1 A YARD!**



SILK-HUB, a sturdy, sophisticated casement fabric with 100% silk texture. 14 colors, \$1 per yard

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For Complete Set of 54 Swatches

Selecting the right color and fabric is easy the *Toni Moran* way. Send 25¢ for swatches of all fabrics in all colors. *Toni Moran* also sends you complete, easy-to-understand directions for ordering both yardage and made-up draperies. You can figure the cost to the penny with her "Window-Magic" sizing chart.

SATISFACTION GUARANTEED

Toni Moran studio

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I enclose 25¢. Please send me one complete set of swatches and information on how to order *Toni Moran* fabrics and custom-made drapes.

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CITY _____

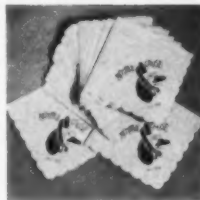
ZONE STATE _____

YOUR MONEY'S WORTH

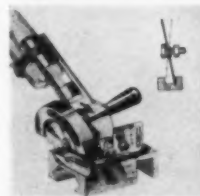
The grapevine pattern, reminiscent of old New Orleans trellage, is effectively used on 4 sides of this intricately detailed planter box of cast aluminum. A galvanized sheet-metal liner or dirt container holds either permanent planting or potted greenery. Over-all length, 22"; height, 13" including legs. Grillwork is painted satin black, antiqued or alabaster white, \$19.95. 32" long, \$23.95. All ppd. Tennessee Fabricating Co. (L-82), 1490 Grimes Street, Memphis, Tennessee.



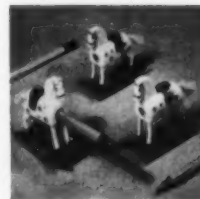
Fads come and go but old *Mother Goose* lives on through the years as a favorite with every new generation of children. So we highly recommend these luncheon-size paper napkins gayly decorated with *Mother Goose* and your child's full name in red, as ideal meal-time covers. You'll want a set for each child. A cellophane-wrapped package of 50 with name is only \$1.00, ppd. Holiday House (L-82), Santa Claus, Ind.



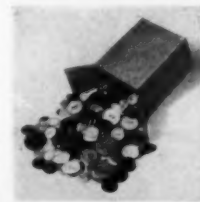
In the groove, the well-cut one of the home craftsman! It's a cinch when he has this *Arco-Saw* portable saw attachment with exclusive dado-arbor, that fits any 1/4" electric drill. Dado-arbor cuts perfect grooves up to 1/4" wide x 1" deep in one cut and is easily removed to use saw for straight or angle cuts with depth and bevel gauges. Saw whines through 2 x 4s in one cut. Complete with 5" blade, \$12.95, ppd. Arrow Metal Prods. (L-82), 140 W. Broadway, New York 13, N.Y.



The rocking-horse brigade will entrance the children especially when they discover that each little (2 1/4") white hobbyhorse has a real pencil sharpener concealed in his body. Made of plastic with a black or white tail, they rock on red, green or blue rockers. Something novel to use as souvenirs at children's parties. Johnny and Susie (and their friends) will be intrigued. A set of 3, \$1.00, ppd. From "Little Joe" Weisenfeld Co. (L-82), Baltimore 1, Maryland.



Button, button, who's got the button—we have, 216 of them for \$1.00. Consisting of 27 sets of eight buttons, each set differs from the other in a wide variety of colors, designs and sizes. You'll use them for the children's clothing, your own coats, suits, blouses, skirts, dresses, etc. A great convenience, you'd pay much more if sets were bought separately. 216 buttons, boxed, \$1.00, postpaid. The Button King (L-82), Hawthorne, N.J.



All set for entertaining the bridge crowd with this smart-looking bridge-table cover of textured plastic in pink, light gray, dark green, charcoal or tobacco. Durable and flexible, it's stain- and spot-resistant and easy to clean, merely wipe with damp cloth. Personalized with 3 initials on white background, \$9.75 (for oversized covers add 10%), all plus 25¢ post. Charlotte U. Auman (L-82), 305 Broadway, New York 7, N.Y.



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BEST IN BOOKLETS

To save readers time and money, LIVING For Young Homemakers is handling booklet requests directly. Fill in the coupon below, indicating by number the booklets you want. Be sure to include stamps or money order for those booklets requiring a remittance (marked by number with asterisks in coupon). Please do not send coins.

DECORATOR'S CORNER

1. For a capsule course in decorating you will find invaluable Waverly's *How to Plan Your Own Decorating*. It offers helpful hints on fabric, color, furniture styles, room-by-room planning, and what to do about problem windows. The yardage chart for every type slipcover, and the instructions for making draperies and café curtains round out this informative booklet, the answer to many problems that arise in creating a comfortable and attractive home. 10c.

2. The dollar-wise shopper can make a little money go a long way by following the practical suggestions in *Money Management, Your Home Furnishings Dollar*. It shows authoritatively how to do everything from planning a color scheme, selecting furniture, rugs and carpets, fabrics, window shades and blinds, to measuring for curtains or choosing light-

ing fixtures. The handy budgeting guide and a scaled floor plan with furniture cutouts, included in booklet, will also help you chart your decorating course with confidence. 10c.

3. Steps to take toward a working *Baby Care Center* are outlined in Trimble's planning guide for the new mother. It tells how, by working at a *Kiddie-Bath's* convenient height, for example, and by arranging the infant's room in an as efficient manner as your kitchen, you can make the round-the-clock chores easier, save on time and toil, and get through the day with less fatigue. Free.

4. A decorative accessory that is an interesting and useful addition to the household is the barometer. With this precision instrument plus Swift and Anderson's coded *Weather-forecast Chart*, you may become your own weatherman and plan your shopping and fishing trips with an amaz-

ing degree of accuracy. A leaflet is also included explaining the adjustment to sea-level and helping you in correlating wind direction with the reading of the barometer. Free.

DO-IT-YOURSELF

5. A pretty petticoat to complement that party dress can be yours in half an hour with the *Interlon Instruction Leaflet* and this wonderful new nylon-rayon, non-woven fabric. Complete details are given for making this all-important accessory plus information on how even a beginner can achieve truly professional results with this versatile interfacing which will suit a variety of home-sewing needs—from fashion to furniture—and which is so economical and easy to use. Free.

6. Converting waste space into a usable living area will not seem such an imposing project with the help of Gold Bond's *How-To-Do-It Plan #12* for building an extra basement room. National Gypsum's complete step-by-step illustrated instructions will tell you how to box in pipes and heating ducts, erect furring strips, framing, wallboard and ceiling, plus installing trim and fixtures in order to transform this often neglected area into an attractive recreation room. Free.

7. The particular plot of *Foundation Planning Made Easy* for *Do-It-Yourself Gardeners* by Kelly Brothers Nurseries is to enable you to do your own landscaping. From the seven plant groups discussed for various purposes, locations and types of houses, and the charts with a selected list of each plant, including height, color and time of bloom, you will be able, with ease and certainty, to choose just what trees, shrubs, vines, or hedges you may need to complete properly and beautifully your exterior decoration. Free.

FROM THE KITCHEN

8. Introducing an ingredient which will impart fine flavor and texture to the foods you prepare is the purpose of the recipe book, *50 Wonderful Ways to Use Sour Cream*. As this versatile food is equally at home in appetizer, soup, main dish and dessert, many a meal, which might include Swedish sour-cream meat balls, sour-cream scalloped potatoes, or a pineapple-apricot cheesecake, will be enhanced by the addition of this dairy product. 15c.

9. A votre santé! There is no hard-and-fast rule as to which wine to serve with various foods, but Broome Vintner's excellent *Guide to French Wines* gives you a "few rules of thumb" to follow in your choice of B & C Bordeaux and Burgundy wines, red or white. The discussion of their

derivations and characteristics is fascinating. Also included is the temperature at which to serve this *pièce de résistance*. Free.

10. Weight watchers will welcome a new reducing plan based on sound nutritional principles which allows a wide variety of normal foods and eliminates constant calorie counting. A choice-of-foods daily diet chart, with a color indicator for calorie requirements, and all-protein unflavored Kneel gelatin are the keys to *How to Reduce and Stay Reduced*. The low-calorie food and recipe suggestions tell this basic guide to developing good eating habits. Free.

11. Fine food formulas are presented in the beautifully illustrated, 96-page *Deluxe Outlets Recipes*, one of the most lucid meal-planning books to come our way. With a flick of the switch, a liqueur and blender can turn out not only luscious beverages and sauces, but an amazing amount of other delicious surprises—appetizers, soups, salads, baby food, entrees, breads, desserts, and even sandwich spreads and pancake specialties—with less work and better results than you ever dreamed possible. 25c.

FAMILY AFFAIRS

12. A check list of do's and don'ts that will mean freedom from worry for the parent and a job well done for the baby sitter is presented as part of an unusual *Parents' and Baby Sisters' Handy-Guide*. The suggestions as to baby's balky behavior, feeding and bedtime activities for example, plus the tear-out pages included to jot down names, addresses, and emergency telephone numbers will make the night-out more pleasurable for all parties concerned. 25c.

13. Financial security involves many elements to determine how available dollars can best be arranged to meet each family's particular needs now and later. *Your Life Insurance ... How to Use It* is an excellent guide to this goal as it outlines clearly the various policies or plans plus the steps to be taken to insure proper protection with America's most widely used form of thrift. Free.

14. Worth its weight in travelers' checks is a handy publication put out by the European Travel Commission called *Europe—Major Events*. It lists, with dates and locations, hundreds of alluring and varied attractions, such as sporting events or pre-Lenten carnival festivities scheduled to take place in 21 countries of Western Europe through April 1956. Also included are addresses of the information offices of the ETC member countries from which more specialized literature may be secured. Free.

LIVING For Young Homemakers

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Indicate booklets desired by circling corresponding numbers below. Send stamps or money order if remittance required. No coins please.

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B. F. Goodrich



Upholstery material—Air-porous Koroseal

Furniture—Trend-Rent by Consider H. Willett

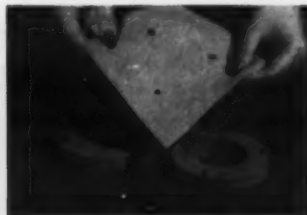
**New! Air-porous Koroseal upholstery material that's soft
and comfortable—still washable and tough**



Here's a test to show how the thousands of tiny cells let air go through new Air-porous Koroseal, yet keep water out. Clamped in this testing device, the Koroseal is covered with water and air is blown under it.



See the bubbles coming through—this shows how air passes through the thousands of tiny cells. But now the big test.



The water is poured off and the piece of Air-porous Koroseal is taken out. It's bone dry on the under side. Not one drop of water has come through. There is no other modern upholstery material that can pass this test.

NEW Air-porous Koroseal is the modern upholstery material chosen by fine furniture manufacturers like Consider H.

Willett to best suit the need for a beautiful, durable furniture covering. This sensational new development in upholstery material is now on many fine pieces of furniture at your local dealer, in a wonderful array of attractive colors. Look for this tag. It tells you this is the one and only

Air-porous Koroseal, the one and only modern upholstery material that is soft to the touch, comfortable and durable.

The B. F. Goodrich Company, Marietta, Ohio.



Air-porous—Pat. Trad. U. S. Pat. Off.

CENTURY OF PROGRESS IN STORAGE SOLUTIONS

Even granting the loss of space occasioned by the recent demise of the attic and basement, the storage needs of today's homemakers are far better provided for than a hundred years ago. In those days, the closet as an architectural part of the room was almost nonexistent and the cumbersome armoires which theoretically replaced them were far from adequate. Today, we have well-designed, unobtrusive pieces designed specifically for specific types of storage, as well as general storage and clothing closets recessed in walls behind space-saving sliding or folding doors. Here are some storage highlights.



The cedar chest continues to supply its unique mothproofing services; the style changes over the years, the basic function remains the same. 1909 chest (far right) was covered in black leather "tufted in the Turkish style," could be used as bench. Contemporary fruit-wood-finished cedar chest (left) by Lane has added advantage of sliding shelves, trim appearance

Efficiency and appearance of bedroom is immeasurably increased by well-organized clothes closet whose 1910 counterpart was mirrored wardrobe in golden oak. Similarly, hall closet has replaced 1910's clothing rack



[Continued on page 50]

CRADDOCK *gives you dining elegance* with a youthful glow...



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captures a touch of sunbeam in the new Summertan Mahogany finish of this beautifully different dining group. Here is furniture as you like it... a perfect balance of functional and casual, of youthful energy and mellow graciousness... perfectly right for formal dining by candlelight or for a "potluck party" day or night. Whether you choose Trans-Era in SUMMERTAN MAHOGANY, in PATINA WALNUT or NEUTRO-OAK finish, you choose wisely. For the Craddock seal is found only on fine dining furniture. You'll find Trans-Era in open stock at better stores, now. And all pieces priced to surprise you... pleasantly.



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SLIGH FURNITURE
1661 Monroe, N. W.
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LIVING For Young Homemakers says

Let's go

To Toronto: Though proudly British and ultra-conservative, Toronto has vitality and an eye on the future. At the turn of the century with the opening of the great Canadian plains, Toronto boomed. T. Eaton Company, now the largest department store in the British Empire, began by shipping dry goods to prairie housewives, while the Massey-Harris Company—one of the world's greatest producers of farm machinery—loaded prairie-bound flat cars with the first threshing machines. The city grew with the frontier, built fine homes, schools, churches (so many that she has often been called the City of Churches.) Expansion didn't stop when the plains were settled. Fifty years later, about 1950, the Ontario capital again became a frontier town—this time for Canada's young mining industry. Today men in mackinaw shirts and knee-high boots are as likely to turn up in the lobbies of the King Edward or Royal York hotels as the distinguished men who work on Bay Street, Canada's Wall Street.

Toronto boasts of a fine new subway and a fine old fort—Old Fort York, founded in 1793 and captured in the war of 1812 by General Pike. At the Royal Ontario Museum there is a collection of Chinese art unsurpassed on the Continent. And even before Mary Martin, Toronto had a statue of Peter Pan, cast from the same mold as the one in Kensington Gardens. The city's curiosity is Casa Loma, "Toronto's fairy castle," begun in 1911 by the late Sir Henry Pellatt as his home and finished 3 years later at a cost of \$3,000,000. Sir Henry's bath is so large that whole tour parties can fit without crowding. But the greatest tourist attraction is Lake Ontario itself, sprawled before the city and reaching to the horizon—an endless source of beauty and power to a fascinating city.

[For information, without a service charge, write to the indicated address, or CONTACT YOUR LOCAL TRAVEL AGENT.]

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When you're in New York City for shopping, sight-seeing or the theater, stop at the Weylin Hotel, at 34th St. and Madison Avenue. It's handy to everything, but well out of the "mass" traffic. Its beautiful rooms—modern decoration, modern comfort—make it one of the city's finer hotels. Family plan and garage facilities, too.

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☐ Edgewater Gulf Hotel
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- ☐ Nova Scotia
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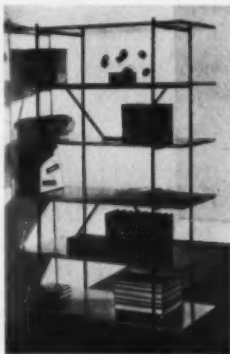
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Century of progress in storage solutions

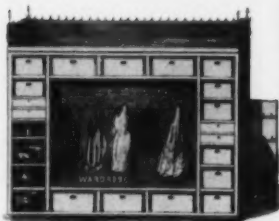
[Continued from page 48]



OLD BOOKS

The turn of the century saw the star of golden oak in the ascendancy. This masterpiece—for its day—of carved ornamentation and dual-purpose convenience served as secretary, desk, bookcase, whatnot, now has a home in the Grand Rapids Furniture Museum. Contemporary room-divider bookshelf (left), constructed of wood shelving and wrought iron, has simple elegance by comparison.

Storage wall of Catharine Beecher's day, ingenious and prophetic, rolled on wood casters, had clean lines and well-planned compartments. More than 100 years later, the storage wall (below) has same simplicity of design. Grooved Douglas fir plywood (Texture III) provides the supports for shelving of various heights.



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Draped fabrics (left to right)

Rayon, cotton, acetate and metallic tweed in pink, #3592 by Cohn-Hall-Marx. About 6.50 per yard.

All rayon iridescent weave, "Sunapee" by Doblin Corporation. About 3.00 per yard.

Rayon cotton and metallic nubby, deep textured weave, #5601 by Cohn-Hall-Marx. About 8.00 per yard.

All rayon, "Shantu" in pink, cerulean blue and dragon red by Golding Decorative Fabrics. About 2.70 per yard.

Rayon, cotton, acetate and metallic tweed in turquoise, #5592 by Cohn-Hall-Marx. About 6.50 per yard.

Rayon and metallic brocade, "Verona" by Doblin Corporation. About 5.00 per yard.

On Chairs: Rayon and cotton "Riptide" by Golding Decorative Fabrics. About 3.00 per yard.

On Molds: Rayon and acetate "Siam" by Titus Blatter & Co. About 2.75 per yard.

Carpets: "Raykiss," rayon and nylon, By C. H. Masland & Sons. About 6.00 per square yard.

Room for the Imagination—with Rayon



1859. Our first publication depicted young homemakers as a studious lot, oblivious to their cluttered decoration



1889. Bringing the outdoors in. The gentleman on the lower level is about to be ventilated



1891. Adequate wiring was just as important as it is today. Nick Carter was acutely aware of this



1896. Safety-conditioning was just as important as it is today. A state Frank Merriwell remedied



1897. Color-conditioning had a broad application even in those days. So, we see, did cigar smoking

SPEAKING OF 100 years of Living

Street & Smith, our publishers, are currently celebrating a centennial. They grew up with America, and looking back on their publishing record, we find it an amazingly accurate reflection of the tastes and interests of young people in America for the past century. The scope of entertainment for the young family today is so spangled with variety that it is difficult indeed to appreciate the plight of the homemaker 100 years ago. Families were almost completely dependent for amusement on their own resources or on newspapers and a few magazines. One of those entertainments was Street & Smith's first publishing venture, *The New York Weekly*—modestly self-defined on the masthead as "A Journal of Useful Knowledge, Romance, Amusement, etc." Its sentimental serials from the pen of Francis S. Smith, editor and partner in the firm, ran the gamut of such double titles as *Little Sunshine*, or the *Working Girl's Oath*, and *Alice Blake*, or the *Ferry House Meeting*, and held the *Weekly's* readers enthralled from one installment to the next. In its heyday, *The New York Weekly* boasted a circulation of close to 400,000—an unprecedented mass circulation in those times for a family story paper. It enjoyed a life span of some sixty golden years before reading tastes shifted elsewhere.

In the nineties, Street & Smith recaptured for the younger generation some of the thrills of the taming of the wild and woolly West, and the most insatiable armchair pioneers were regaled with "half-dime" and "dime" libraries. The flamboyant adventures of Diamond Dick and other frontier heroes filled the pages of the *Nugget Library* and the *Log Cabin Library*. Then came the *Nick Carter Weekly*, a monument to the exploits of the "Little Giant" in apprehending criminals and foiling international plots of the most sinister complexion. The indefatigable Buffalo Bill rode and shot his way through the redskins and bison of *Buffalo Bill Stories*, while the *Tip Top Quarterly* concerned itself with the athletic prowess of those two indestructible undergraduates, Frank and Dick Merriwell, who were unvanquished in every field of sport for the nearly twenty muscular years in which they played varsity games. It was somewhat later that the perhaps most famous figure of them all made his first appearance on the scene—the lovable hero of rags to riches, Horatio Alger. Thus were our parents and grandparents entertained, and a highly colored, highly diverting amusement it was. The firm's magazine era began with *Ainslee's*, the first copy of which appeared in 1898.

to be followed in quick succession by *Popular*, *Smith's* and *People's*. *Ainslee's* was the first national magazine, incidentally, to publish the short stories of O. Henry. While presenting the work of such popular authors as Mark Twain, Rudyard Kipling and Edgar Allan Poe, Street & Smith were also keeping their hand in with the pulps, and between their garish covers unfolded many a tale of adventure, life in the West, crime detection and sweet, simple love.

Then, as America matured, reading tastes shifted from stories of adventure to publications of more specialized interest, and today Street & Smith are known everywhere for their magazines edited for specific audiences. Chief among these are *Mademoiselle*, *Charm* and *LIVING For Young Homemakers*. Although the youngest magazine in the home field (it was published first as a quarterly in 1947, and became a full-fledged monthly in 1950), *LIVING For Young Homemakers* has gained widespread recognition and has a clutch of prizes for "distinguished reporting" to prove it. Somewhere, in some Elysian field, Buffalo Bill is still riding, and somewhere in the following pages we hope you will find a twentieth-century echo of his search for the new and adventurous.



1898. Nick Carter didn't blame the builder if a ceiling didn't hold. He just shot the intruder



1904. Outdoor cookery. Link Rovers and pals often had a friendly riff over fine points of barbecuing



1905. To ready a fowl for roasting, the housewife rigged herself in an outfit that scared the bird to death



1913. Making a living was much more precarious. Horatio Alger seized any chance to make a sale



1947. Nearly 100 years later. At last, all is quiet on the homemaking front, as our own first cover shows

100 years



It is perhaps because this country is still comparatively young that the cry continues to go up—ostensibly as unheeded as that of the prophet in the wilderness—that we are aesthetically naïve, that there is no American culture, no true American design. Although we think the protest inane, we have no intention of batting it about like a shuttlecock. The development of culture has little to do with demagoguery, and in our preoccupation with the past century, we are concerned, rather, with the philosophy of our pattern of living and with the nature of our taste. If they are peculiar, what has made them so? What forces have been brought to bear on the young homemaker of today, yesterday and the day before? John and Mary in 1956 consider themselves fairly bright young people. They think it important to know Mozart when they hear it, and, moreover, they often sit in their blue jeans and *listen* to it. They can tell the difference (usually) between a Manet and a Monet, they have read Proust and the Sitwells (with a leavening of Mark Twain), and they live—according to their taste in architecture—in a ranch house or a salt box or a contemporary structure (these are the adventurous ones) of steel and glass amid furniture that, for the most part, is comfortable and good-looking. They are reasonably carefree and spiritually aware: religion is an expression, not an enforcement, and they respect the Ten Commandments, however twentieth-century their interpretation may be. This is not the culture of ancient Greece nor of the Italian Renaissance, but it is far from tasteless and it has a very definite place in the sun. At the turn of the century, however, John and Mary led rather a different life. With rare exceptions, they were not nearly so well edu-

of Living

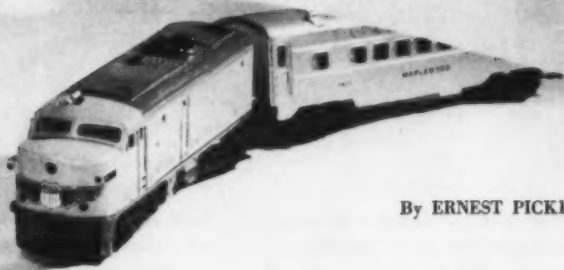
cated, and with no exceptions were they so comfortable. Yet they strove sincerely to be "correct" in the fashion of the day. Their houses, if they were new, were usually derivative: the Swiss chalet and the Italian villa—or versions of them—were considered particularly chic; golden oak flourished by the acre, Whistler's portrait of his mother hung (in reproduction) in nine out of ten parlors and it was every woman's heart's desire to have a "Turkish corner." Today we are amused by what seems to us the grotesquerie of our grandparents' taste, yet it was the taste of their day, dictated quite as inexorably as (to name only a few of our caste marks) French Provincial and *toile de Jouy* or Robsjohn-Gibbings and shoji screens are in ours. It was part of a culture, and if we find it ridiculous, they did not. They had *their* grandparents to laugh at—the John and Mary of a century ago, who sat on their horsehair sofas amid the bristling spikes and ornamental woodwork of their Gothic revival houses, contemplating their walls hung with romantic landscapes (usually purchased by mail order) and the portraits painted by an itinerant artist for five dollars a likeness; reading the novels of Sir Walter Scott, eating Gargantuan meals cooked in a backbreaking kitchen, and considering themselves very well off indeed, very tasteful in their mode of life. And there we are. Who has the courage to disdain absurdity if it is the fashion? It is part of the great American dream, and for the next eighty pages or so we shall try to show you, as graphically as possible, an index to today: a century-old metamorphosis of lives and manners that was the backdrop for all the Johns and Marys who lived during that time—loving, honoring, and more often than not, obeying.



MET OWEN

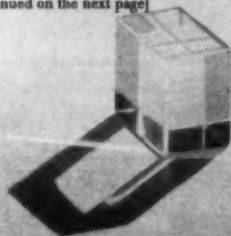


100 years of HOMES



By ERNEST PICKERING

America, 1956. If today, in the middle of the twentieth century, we travel by train, automobile or airplane throughout the breadth of this land, we find a settled and occupied country that is open and undeveloped only where nature still resists the conquests of men. We find a country of cities, towns, villages and farms with homes built long ago or only yesterday. These homes may be large or small, costly or inexpensive, ugly or beautiful. In these homes live people whose roots go back to the arrival of the *Mayflower* or only to a recent docking of the *Queen Mary*. Here are people exposed to the influences of climate and topography and also those of the contemporary social order. Here are people constantly trying to adapt their reasoning and decisions to the speed of the twentieth century—to the dizzy rate at which concepts of industry, commerce, science and education change through technological developments. Here are people busy trying to keep family life and family shelter in tune with the rapid pace of contemporary existence. This is America of 1956. [Continued on the next page]





A Greek revival home in the 1850s



"Dug-Tout" log house, Alabama



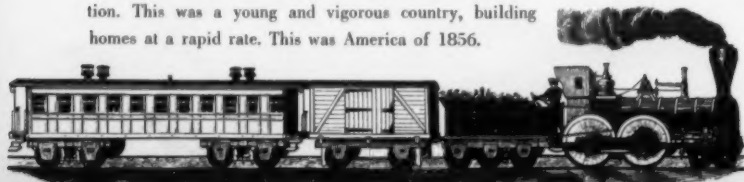
America, 1856. Let us travel again, back three generations or more, by the transportation of that period. We shall go by Conestoga wagon, canal boat or wood-burning locomotive, and we shall find that only the area east of the Mississippi River could really be called settled—and much of that only sparsely. There had been—and still were—waves of people pushing westward, leaving communities behind at the crossroads or on the river banks. Always it was the struggle of pioneers against the forces of nature; it was the desire of homemakers to follow the shifting frontiers in an effort to improve their financial status or experience the thrill of establishing new homes in a new country.

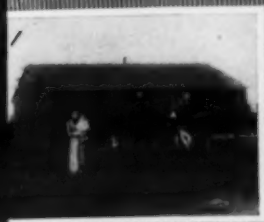
Many of those pouring through the Appalachians, along the trails and roads of the back country, or down the Ohio River, may have passed the manor houses of Virginia, or the stone homes of the Pennsylvania Dutch. As they traveled through the old Northwest Territory and came to the dusty Main Streets of the prairies, with their false-front saloons and general stores, and fringes of sod huts, they realized that the frontier had been reached. Here was the beginning of the Indian country which separated the Middle West and South from the communities along the Pacific Coast. For safety, then, we shall turn back into the area east of the Mississippi. There, the frontiers traversed previously are now settled communities. Villages have grown into towns, towns into cities beginning to feel the grime of the Industrial Revolution. This was a young and vigorous country, building homes at a rapid rate. This was America of 1856.

From 1856. The second half of the nineteenth century was under way and significant changes were taking place. The commonly accepted classes of society were forming; there were the wealthy and the poor and in between was the middle class. The wealthy went to Europe and came home to build copies of the magnificent homes which they saw abroad. The wealthy and their homes are important in this discussion largely because they set the pattern to be copied, in less costly materials, by the less prosperous—the large section of substantial middle-class citizens of each generation. It is to the middle-class homes that we turn for our analysis of the last one hundred years.

The architecture. At this point in our history we find an America settled east of the Mississippi River and communities with homes built in the various movements and styles which had been prevalent during the early times of this country. We find that the colonial style, so conspicuous along the eastern seaboard, was nearly two hundred years old. The postcolonial, represented best by the pretentious houses in Salem, the Roman porticoes repeated in Thomas Jefferson's Monticello, the French houses with stuccoed walls, balconies and galleries on Rue Royale in New Orleans, and the Spanish adobe houses of the Southwest supplemented the various expressions of the colonial and Georgian. The stage was set for the battle of the revivals which was to take place during succeeding decades.

The writings of Lord Byron called attention to classical monuments long forgotten; the arrival in London of the Elgin mar-





bles from the Parthenon created added interest in Greek architecture; the war for Greek independence from the Turks captured the imagination of the peoples of Europe and America. Thus the Greek revival style soon found favor along the eastern seacoast and later overflowed into the old Northwest Territory and beyond. The style is characterized by temple forms and porticoes of columns with pediments. Greek revival homes were popular during the growth of the Deep South; the style reflected the dignity, wealth and ambitions of the new aristocracy based upon cotton.

However, the proponents of the dignity and simplicity of the classical were not to go unchallenged. Another force was being felt in American life, the desire for romance. People were seeking a refuge from the drudgery of establishing cities and industries and they found an escape in the sentimentalities of the past. The life of medieval days captured their imagination. Victorian artists were fond of depicting lonely but lovely maidens in Scottish castles and Sir Walter Scott helped with his verse and prose. Andrew Jackson Downing's designs for Gothic villas, published in 1842 and titled *Cottage Residences*, had wide circulation and wide acceptance. The machine came to the support of the movement and everyone could have a Gothic house, its gables decorated with jigsaw ornament. People were tired of the simplicity of the colonial and Greek; Gothic informality finally won out over classical symmetry.

Later, during the last decades of the nineteenth century, the favor of American builders gravitated toward richer and more confused treatments than were possible even with the

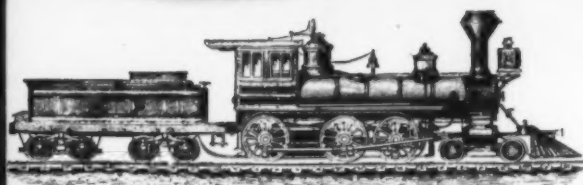
Gothic. Again they turned to Europe and the Renaissance revivals in favor there. In Paris such buildings as the Hotel de Ville and the Opera House, with their ornate columns, pediments, mansard roofs and dormers, captured the attention of American tourists and many large town and country houses were erected in the spirit of this style. Even smaller homes of wood often repeated the details of this architecture borrowed from France. After a few decades the American people were again ready for a change: the *Chicago World's Fair of 1893* called attention to classical orderliness and brought an end to confused romanticism.

In the mid-nineteenth century, middle-class life must have been relatively heavy and dull. The champagne parties, lawn fêtes and formal balls of the wealthy were denied the middle class and they had to live on a more sedate and less conspicuous level. Middle-class families could read, recline politely or converse. If they were bored, they could play croquet, bicycle about, take a drive or go boating. Participation sports as we know them today were impossible because of the heavy, inappropriate clothing of the period—the fashions being set by such publications as *Godey's Lady's Book*. Evening parties were given to music and charades; occasionally there were dances, which were eagerly anticipated for months as events of great importance. The domestic bliss of Victoria and Albert was copied by





French manoir influence in Maine house

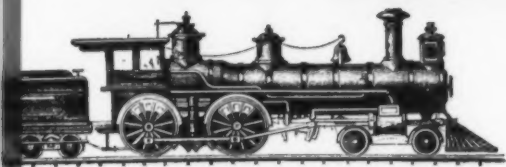


middle-class America and sobriety and contentment characterized the existence of respectable society in 1856. It is, of course, difficult to pin the Victorian influence down to definite dates. The term covered so many decades of the nineteenth century and its approbations carried over even into the early years of the twentieth century. Its power of persuasion was so great that it could be classed as one of the three major periods in American history and American home-building—the colonial, the Victorian and, most recently, of course, the contemporary.

Let us look at the various rooms of the house of the Victorian period. We find that family life congregated around a center table of the sitting or dining room, largely because in this way all members of the family could share the light. Symbolically, its location encouraged a true family circle. On a winter evening, we might find father with his newspaper, mother with her mending and the children with their studies or quiet games. The room was perhaps comfortably warm: early efforts at mechanization had produced the iron stove as a source of warmth; the fireplace, if any, is now a small marble affair with Renaissance moldings. Nineteenth-century families are beginning to feel quite proud of their achievements because, for the first time in history, they have conquered nature in matters of heat and light. The stove heated the entire room, and oil, and later gas, lamps made a dim but acceptable daytime out of night. It was the beginning of a later and more complete release from centuries of nature's domination of man. The nine-

teenth-century parlor, actually a musty museum of heavy furniture, also had its center table—this time a marble-topped one. It was not for everyday use but for the display of souvenirs, sketchbooks and scrapbooks, albums of engravings and other so-called cultural objects, many of European background. The middle class, as well as the wealthy, were hypnotized by the word "imported." If their vases, figurines or carpets came from abroad, this contact with the culture of Europe was not allowed to be forgotten. It was little wonder that their homes should be modified versions of imported revivals.

The three heavy meals a day, characteristic of the nineteenth century, were prepared in large inefficient kitchens. This was before the day of frozen foods; the produce of the garden and the meat of the pasture came directly into the kitchen of the Victorian period. Large families furnished many willing hands to perform the daily chores but household drudgery was still accepted as a necessary evil. In addition, the gentility, the conventions and the pruderies of the times gave women little opportunity for freedom of movement or expression. Only in their kitchens and with their needlework were they able to assert their independence. The other rooms of the Victorian house were usually just as dull, uncomfortable and uninteresting as those previously mentioned. The bedrooms were mere rectangular cubicles with windows and doors located with small regard for the necessary furniture. Wardrobes for clothing and commodes for the pitcher and bowl were necessary pieces of equipment. Bathrooms, if any, were dark and unpleasant with no hint of the glamour of present-day rooms.

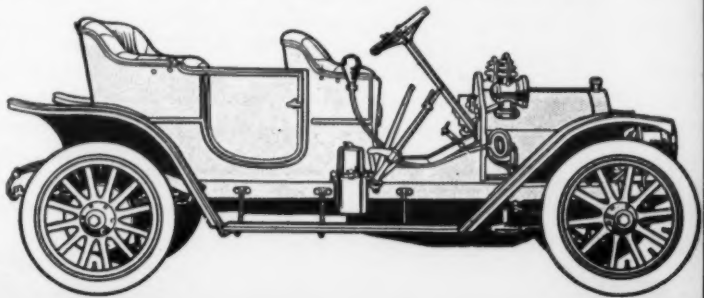


Thus the homes of three generations ago offered little promise of the progress which was to come before the middle of the twentieth century. True, there were some signs of mechanization, but open and flexible planning was still decades away. There might have been a hint of things to come in *The American Woman's Home*, a book by Catharine Beecher and Harriet Beecher Stowe, published in 1869. In it, a house is shown which had features prophetic of things to come. The main purpose of the plan, according to the authoresses, was "to show how time, labor and expense are saved, not only in the building but in furniture and its arrangement. A large room can be made to serve the purpose of several rooms by means of a movable screen." This screen was in reality a storage unit (with wardrobe and drawers) on rollers, the forerunners of present-day units which provide flexibility in many contemporary plans. A compact heating unit behind the winding stairway was perhaps the forerunner of the small first-floor utility room. Generally, however, the present-day nontraditional house was far from the minds of our grandparents. They and we actually have in common only two types of activities, those concerned with work and recuperation. This was America during the last half of the nineteenth century.

The present century. By the beginning of the twentieth century the variety of styles at the disposal of homemakers was so great that almost any choice could be made. Colonial houses were built alongside those

reminiscent of the French provincial or of the Italian villa. Architects and speculative builders alike were guilty of copying the details of earlier styles and there was an eager acceptance by the buying public. Thus eclecticism, or the choosing of various types of expression to produce a standard practice, characterized the domestic architecture of America for half a century. While the eclectic movement was one of imitation and adaptation, there was constant, though slow, improvement in house planning. New materials, equipment and furnishings—together with modifications in modes of living—combined to produce houses more convenient and comfortable than those of preceding generations. But eclecticism still had its limitations.

Homemakers of the early decades of the twentieth century were probably only vaguely aware of the shortcomings of eclectic architecture. They were too close to it to judge. The present generation of young homemakers have experienced both the eclectic and the contemporary. They remember the unpleasant features of pseudo-colonial, half timber and Spanish houses, or, of the bungalows of a few





Typical housing of
the 20's and 30's



House designed
by Richard Neutra



years ago. They recall that space was enclosed by uncompromising walls with regularly spaced windows, all creating interior wall areas often completely unrelated to the

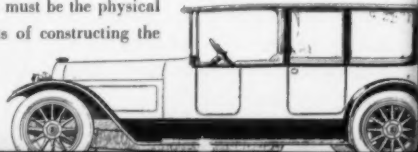


correct placement of furniture or the charting of easy paths of circulation. The popular symmetrical plan with its center

hall and stairway, borrowed from the design of public buildings, produced an arrangement definitely static and inflexible. Plan arrangements were forced into traditional shells; there was little chance for experimentation, little opportunity for progress. The inevitable basement with its steep stairs, up which the weekly wash and ashes had to be carried, is well remembered, together with the lack of closet space, the hazard of projecting furniture, the glare of exposed bulbs, the ugliness of dark woodwork, the dishonesty of false fireplaces and inadequacy of poorly planned kitchens. This combination of outmoded situations is still experienced by many present-day Americans; but a rapidly growing number of homemakers are now living in the freedom of the nontraditional house. Eclectic houses did not provide for better living because of the restrictions and limitations imposed by the materials, construction, mechanical equipment, furnishings and attitudes of the times. New and simpler building materials had not yet been developed while construction practices still used heavy bearing walls, beams and roof rafters, and small openings geared to earlier conceptions of a stone lintel. We were still in the period of gravity hot-air furnaces, the infancy of electric lighting, and the beginning of modern plumbing. Furniture was usually some

variation of "Grand Rapids Sheraton" or "Tudor Gothic."

It was not an integral part of the home, as is the case today, but consisted merely of objects placed in the rooms. However, the real barrier to the development of the open, flexible house of today was the influence of attitudes and practices. We, as a people, were not far removed from the inhibitions of Victorian deportment and thinking. Public opinion was, and unfortunately still is in some circles, arrayed against sudden change, against things unusual in domestic architecture. Because people like to conform to the pattern set by the majority and fear ridicule, many were reluctant to accept any radical variation from the accepted style. So, even if aluminum sash, structural glass or cantilevered construction had been available, the preceding generation would have been hesitant to build in the contemporary manner. Attitudes had to change and attitudes *have* changed. There is now what appears to be a sudden rush to experience the advantages of life in the modern house. However, the present acceptance by the buying public of the contemporary house has been brought about by slow attrition. There has been the gradual pressure of modern factories and office buildings, of modern painting and sculpture, of modern advertising and display art, of modern furniture and fabrics. Homemakers have recognized the incongruity of accepting the streamlining of an airplane or automobile, the simple beauty and comfort of present-day dress and of refusing to apply the same principles of design to their homes. Of course, simply a changed attitude would not produce modern homes; there must be the physical means of constructing the





The Lustron House, 1946

General Electric's "Futurotel" House



**Geodesic dome by
Buckminster Fuller, 1956**



**"Preview 1965," by
Raphael Soriano, A.I.A.**

house. There must be an escape from traditional ways of building as well as from traditional ways of thinking and living. Technology and a new approach to family life have combined to produce a new domestic architecture. Depressions, wars and the aftermath of wars, the shifting of buying power, new concepts of recreation and relaxation, new relationships between work and leisure have all combined to produce a new social and economic structure, of which family life is an important part.

House design now borrows from industrial and commercial architecture. Uneconomical use of space can be eliminated, the materials tested in the factory and office building are now being used in the home. Modern technology—the combined forces of chemistry, physics, mechanics, power (in short, modern science)—has produced the techniques for the mechanization of the home. What atomic energy will do for industry, and the home, is only conjectural. For the present, steam and electricity bring the geni of the factory into the houses of today's homemakers.

Modern houses are now possible because of the development of new materials and types of construction. Light, enclosing walls are used instead of heavy, bearing walls. Prefabrication in the factory replaces labor on the site. There are now isolated points of support combined with cantilevered floors and roofs, making possible great areas of windows and doors. There are all kinds of lightweight sheets of synthetic building materials to go with the new systems of construction.

[Continued on the next page]

**On the following six pages,
a house which explores today's
philosophy of building**



REINFORCED CONCRETE

For the first time in the history of the world man has been released from the limitations of structural systems using the post and lintel or the arch, vault and dome. Contemporary architecture, with its freedom of planning, is thus completely different from any of the inflexible styles of the past. It has broken with the past and cannot return. It can only go ahead, inspired by the new taste of freedom and encouraged by the ever-increasing number of inquisitive minds. The mechanization of the home goes on unabated. The kitchen is, perhaps, the most mechanized part of the house. The drudgery of the early fireplace with its cranes and oven, of the Victorian wood or coal [Continued on page 67]

"Technology and a new approach to family life have combined to produce a new domestic architecture"

Builder.....	Eichler Homes, Inc.
Architect.....	Raphael S. Soriano, A.I.A.
Steel fabricator.....	Kyle & Company
Location.....	Palo Alto, California

Preview 1965 is a house which explores some of the most exciting aspects in home building today. Uninhibited choice of materials and methods of construction adaptable to them has created an experimental structure of remarkable visual impact. A shelter of steel delineates 1,040 square feet of space, enclosed by the imaginative application of concrete, glass and wood. Built as the prototype of a tract house, it cost about \$20,000, a figure which includes the inevitable "extras" of an experimental project. Built in quantity, home could be substantially reduced in price





"We now live in space and not cut off from it; we have achieved the interpenetration of space, of space flowing with the minimum of interruption"

Fluidity of space balanced against attention to individuality of areas makes this home unusually livable and graceful. The living area is distinct from the outdoors and yet inextricably bound with it, an effect created by the use of architectural materials to enclose and enhance the exterior. The dining table becomes a transition between living and cooking spaces. Throughout, not a trace of the severity usually associated with steel is apparent: the steel roof decking has an amazing lightness overhead and supporting I-beams seem a mere gesture—a tribute to the magnificent detailing everywhere

CLUBBET BRACE





"There are all kinds of lightweight sheets of synthetic building materials to go with the new systems of construction"

67

Framed corrugated plastic panels are two-fold privacy baffles, shielding both indoor and outdoor living areas. The entire exterior composition is a careful relationship of architectural elements, the chimney block a sculptural part of the landscape

range with its reservoir of tepid water is gone. Even the sterile, scientific kitchen of early modernism has been replaced by one with more livable qualities, often one which is part of the living space. Drudgery disappears with the flip of a switch; the many steps so necessary in the preparation of a dinner by grandmother are now reduced to a few by greater compactness of space and by a larger number of prepared foods. While at one time the tiled bathroom represented the spirit of modern domestic architecture, this room is now simply taken for granted in a completely up-to-date house. There have been improvements in the fixtures; built-in units with dressing tables and storage space are now typical arrangements. The general character, as well as details have changed; the white, laboratorylike bathroom has given way to one which is more colorful and pleasing in appearance.

The service area has been promoted from the basement to a place either part of, or adjacent to, the kitchen. Automatic washers, dryers and ironers are compact and handsome, as well as laborsaving. The mechanical core of the house, a formidable monster relegated to the basement in the old days, may now occupy a centrally located closet. Automatic heating and cooling, electricity for power and light, and the water supply, once installed, are almost forgotten in the scheme of daily activities. Outmoded hall and bedroom closets have been replaced by modern storage units whose inspiration often comes from the equipment of industry and business.

Even the living room has come under the influence of mechanization, though the latter may be less obtrusive here than in the kitchen. [Continued on the next page]



"The mechanization of the home goes on unabated. The kitchen is perhaps the most mechanized part of the house"

All of the kitchen equipment except the refrigerator is built in. Kitchen activity is obscured from living and dining areas by a partition, like all others in the house, a storage wall, built at the shop, transported to the house and set in place. Ease of upkeep is the watchword: flooring is vinyl, counter surfaces are laminated plastic





"Outmoded closets have been replaced by storage units whose inspiration often comes from equipment of industry"

All of the benefits of modern mechanical equipment extend to the living area while, in addition, built-in television and sound reproduction and traveling bars, refreshment wagons, snack refrigerators, and other conveniences cater to the relaxed moments of the modern family. The living room is now a fluid space built around groups of carefully arranged furniture for conversation, reading or music. Usually there are large openings which look out upon the beauty of a garden or a distant view. We now live in space and not cut off from it. We have achieved the interpenetration of space, of space flowing with the minimum of interruption. This is the antithesis of the traditional, enclosed house. In addition, there is greater emphasis upon outdoor living.

The dining area is often conceived along different lines from the old-fashioned formal dining room, with its table in the center of the room flanked by a buffet and china cabinet. It is geared to the more informal dining of today and sometimes is merely part of the living space. Sleeping areas have little in common with the "formidable chamber" of the *Gay Nineties*. The emphasis is now upon simple rooms with the elements of comfort and beauty uppermost in the mind of homemakers.

As the result of new social and economic conditions, new materials and construction, new attitudes toward family life, the contemporary house is completely different from the one produced under the restrictions of the eclectic period. Houses with flexible plans, simple interiors and exteriors and engineered for ease of operation and main-

tenance may now be designed to fit the various needs of individual families. Houses may be built singly or, more often, together in groups in well-planned communities. City planning has set standards and procedures for the construction of integrated homes, shopping centers, schools, churches, playgrounds and parks. Curving streets with trees, made safe by controlled traffic, form a pleasant setting for those fortunate enough to live in these modern neighborhoods. Co-operating in these ventures are all concerned—owner, architect, builder, developer and financier—who combine their respective talents to make the home of today a truly humanized machine for living. The home of 1956 is: well planned, with reference to room arrangements, furniture placement, mechanical equipment, materials and construction—all catering to the physical comfort of homemakers; attractive, because it is well organized with the accompanying feeling of satisfaction on the part of those sensitive to logical arrangements, and because its exterior and interior are pleasing in composition, texture and color.

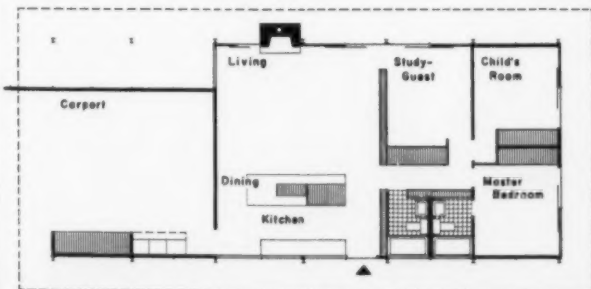
It must be remembered, however, that no matter how much we may be pleased with the design of the contemporary house, it is not the final answer to man's quest for comfortable shelter. There never was and never will be a static condition—change is inevitable as our physical, technological, economic and social world moves into new epochs of improvement. We may be quite satisfied with the idea of interpenetrated space, but remember that our New England forefathers were, no doubt, happy with their enclosed homes. Long before 2056 the homes of which we are so proud today will probably be out of date in terms of the lives of later generations.

This is simply to say that, while we should enjoy the streamlined house of today to the utmost, we should continue to be inquisitive about the future. A closed mind upon the part of homemakers hampers progress; an inquiring mind may bring added convenience and comforts. The progress in house planning from 1856 to 1956 should encourage us to look forward with anticipation to the years which follow . . . and follow.



EDWARD BULLIN

"Contemporary architecture, with its freedom of planning, is completely different from any of the inflexible styles of the past"



"There are now isolated points of support combined with cantilevered floors and roofs, making possible great areas of windows and doors"

The enjoyment of the handsome garden is by no means limited to the living area. Bedrooms, too, partake of the view. The child's room has a sliding glass wall, leading to its corresponding outdoor space, screened again with translucent material which provides enclosure without sacrificing light. Wall behind bed is grass-cloth-covered hardboard

"The laboratorylike bathroom has given way to one more pleasing in appearance"

The bath has excellent natural and artificial light, colorful plastic wall surfacing. Storage closets which form its interior walls are ideal sound buffers. Steel roof decking, sprayed with plastic paint, strikes a pattern which blends well with the over-all design



Each New Year's Day the Baldwin Brothers—Bob and Art—pause briefly on the crest of a hill and take a good look at the lakeport city of Erie, Pennsylvania, lying below. Then, in a ritual they've performed since 1947 when they took over the reins of the family building industry, they drive down into town for a leisurely tour. This is the annual personal appraisal of their work: the perpetuation of a building dynasty that has helped shape and influence the housing habits of three generations of Erie residents. With them are not only their own contributions to the building of a city, but the spirit of Grandfather James Baldwin who, one hundred years ago, was growing up in the family's lumber and millwork trade. Years went by as James hauled his daily flat-bed loads of rough-sawn lumber eighteen miles into the thriving town. He began to formulate a dream and one spring morning in 1899, on the crest of the same hill, decided that if he and his boys could grow, saw and haul the lumber for the houses of Erie, they could build them too. This time the long haul ended on a plot of land he purchased in the town—the family's initial step on the road to helping house a city. Within a week, the surprised citizens of Erie were witnessing the town's first experiment in mass production of homes, as work began on ten houses which were to revolutionize local housing methods. For one thing, the Baldwins recognized the need for homes for working families; they satisfied this demand with a six-room house that sold for \$3,200. Perhaps the real genius of their plan lay in the \$200 down-payment which brought home-ownership within the grasp of the average family. Enthused by their success, James' two sons struck out on their own three years later with plans for not tens of homes, but hundred-home developments. From 1902 on, the two men produced a great part of Erie's housing. They were good homes for their day, but like many other builders across the country, the Baldwins tended to commit what we now know—from our privileged vantage point of 1956—to be the sin of mass housing: each of the hundreds of identical homes that rolled from their production line had the same stamp. This was part of the legacy inherited by today's young Baldwin Brothers; the more predominant part—a pioneering spirit—made them want to do something about it. Convinced, too, of the inadequacy of past housing concepts in dealing with the complexities of modern family life, they have produced a one-story house that not only embodies all the advances in housing techniques we associate with the living-conditioned home, but manages, through orientation of the house on its lot, to possess variety in relation to its neighbor.

**Three generations of pioneer building
culminate in a living-conditioned home**

A house that too



ALL DECORATION BY
TRASK'S HOME FURNISHING STORE, INC.

Builder.....Baldwin Brothers, Inc.
Architects.....Johnson, Gray & Associates
Landscape architect.....Theodore W. Hasenoehl
Heating engineering.....Iron Fireman

Young Erie homeowners who lived in the 1920's lived—and lived well—by the standards of the day—in these typical homes built by Baldwin Brothers. Baldwin's grandfather and father, respectively, built the first house with his latest house are his four sons (below) and the fourth generation of Baldwin builders in Erie. The homes, while under construction, aroused the skepticism of the Erie citizenry, won them over when finished.

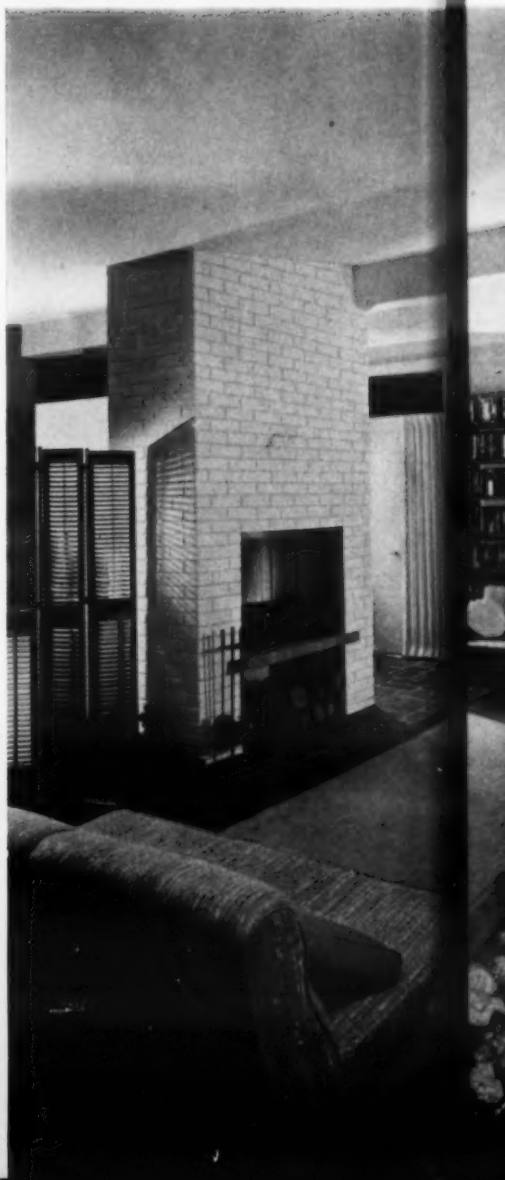
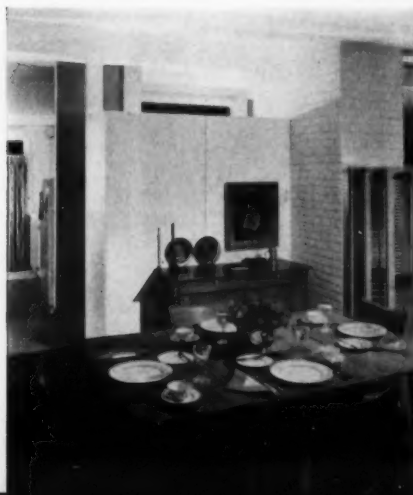
took a hundred years to build

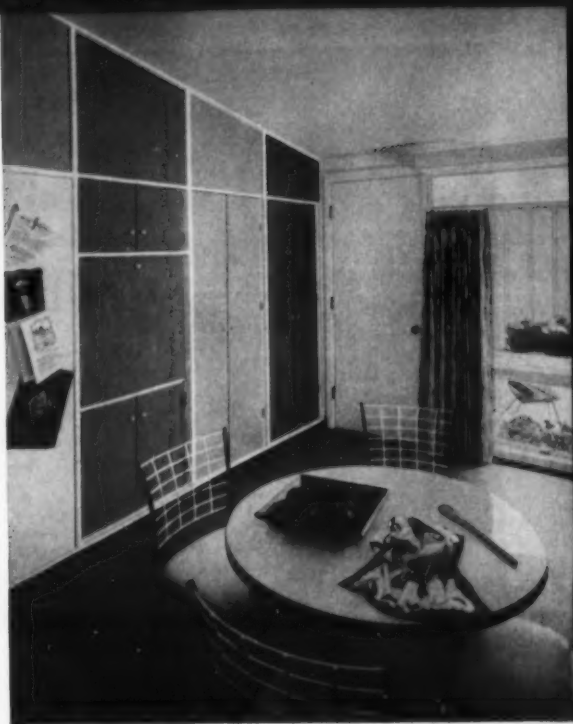




**A palette of colors
which have
proved to be
recurrent favorites
over a century
were used inside
the house and out**

The color theming of an entire home, once lightly regarded if not completely overlooked, has taken on real significance in the living-conditioned home. Skillfully co-ordinated, the colors used on both interior and exterior not only have a pleasing psychological effect, but serve to unify architectural features, making a small home seem larger and more important. The attractive entrance-way (left) and its landscaping (also part of thorough color-conditioning) set the colors for this home, the front door becoming a bright spot contrasting to the hue and texture of exterior materials—common brick or some walls, on others, painted hard-board and vertical wood strips (applied to simulate board and batten). A decorative architectural effect is gained in the trellis overhang and the trellis used to give a sense of protection over the terrace: both are painted white, as is all trim. Elsewhere around the house, closed roof overhangs provide sun control and weather protection. Moving inside, we find the colors used on the exterior carried right into the living area. Partially segregated from it by a louvered screen, the dining area (below), displays a blend of the basic colors in table linens and upholstery fabric of dining chairs





In planning a fully color-conditioned home, the wise homemaker recognizes the importance of viewing that home in the light of all its parts, to the end that each detail and accessory contribute to an over-all harmony. The colors selected for this living-conditioned home—two predominating, two for accents—are from a group which have been popular during the past one hundred years. They appear in various combinations throughout the entire house. In the living area (left) where the white brick column of the fireplace is the room's dominant architectural feature, the two basic colors unify the upholstered furniture, rug and painted bookshelf wall, while accent colors in pillows and accessories give spark to the room. Here and throughout the house, a white ceiling creates an added sense of spaciousness. In the family area (above), built-in storage units are not only functional, but supremely decorative as well, summing up as they do, in a sort of swatch form, the home's basic four-color scheme. As in other rooms, curtains, furniture and accessories were chosen to blend with this scheme. Planned color plays a major role in the design of the bathroom (right) where walls and counter top are in contrasting shades of ceramic tile, and lavatory bowl and tub, toweleling and shower curtain are all part of the plan

BATHROOM





ERNEST SELVA

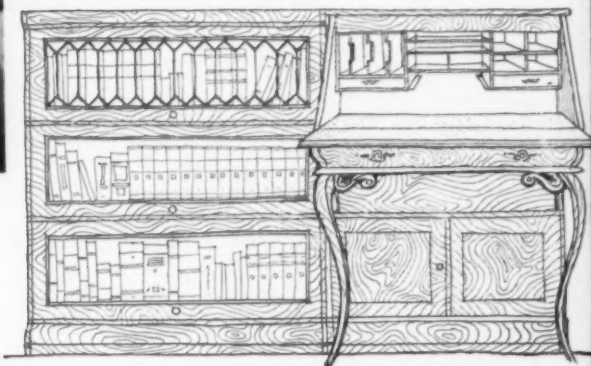
Home-builders Bob and Art Baldwin believe that, through space-conditioning, a house can and must be more than an impersonal shelter from the elements. It becomes, instead, enclosed space organized to provide an environment that encourages constructive and pleasant family living patterns. Outdoor areas are not neglected in the disciplining of space: carefully defined by fences and planting, they become a series of exterior rooms. Terrace, above, adjacent to the indoor activity room, is protected from street noises and pedestrians' eyes by fencing and the placement of garage at left

Two vital factors contributing to the success of this living-conditioned home—features of any good house designed, as this one is, with an open plan—are space and light: space that is continuous, suggesting freedom; light that is ample, consistent with privacy. In the living room (right), the eye is easily led from the main entrance around the freestanding fireplace and on into the dining area. Behind drapery panels that add a softening effect to the whole room, three room-height windows provide a generous amount of natural light during daytime. The table lamp serves for reading, casts sufficient light over the entire corner



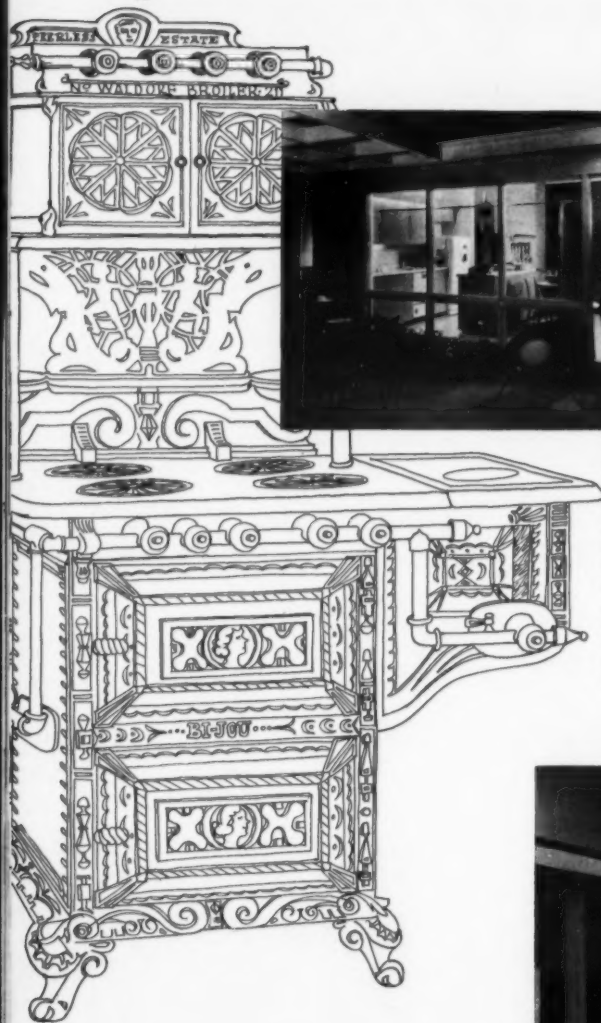


Separated from the kitchen area by a counter, the family room has as its most impressive feature a built-in storage unit that accomplishes all sorts of spacesaving tasks. There is general storage for children's hats and coats and household cleaning equipment; a desk unit with shelf that drops down to rest on two doors below provides a sturdy work surface. Here and in adjacent kitchen, light-conditioning is particularly effective. By day, curtains afford privacy yet permit daylight to enter through glass panels above; by night, light is replaced from same source by lighting valances



In planning the house, every effort was made to secure maximum use from the square-foot area allotted within its boundaries. Each room has its own storage units to house articles used in that room. In a view of the dining area, looking through the kitchen beyond (left), buffet storage supplements closet and drawers built into wall. Closet space in bedrooms is more than adequate; boy's bedroom (right) has two units with sliding doors. In marked contrast to poorly lighted rooms typical of houses built by Bob Baldwin's forebears, the dining area gets ample light from kitchen through aperture in wall, while space above privacy curtains provides daylight in the bedroom



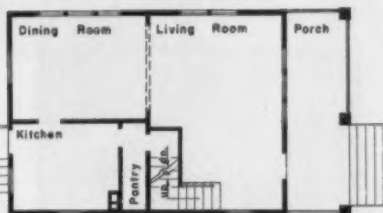
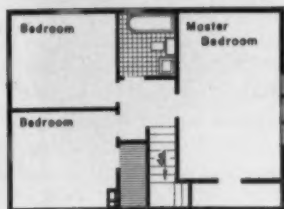


Sound-conditioning and the attenuation of irritating noise, is a major consideration in providing aural comfort in this house whose very location has been planned to act as a buffer for off-the-street sounds. Bedrooms are situated to the quiet rear of the house; activity areas—kitchen and family room—closest to the noise-producing parts of the property. Throughout the house, acoustic plaster has been used on ceilings to deaden sound; this is especially desirable in the kitchen (above) where activity is apt to be especially clattery. Viewed from outside or in, it is an extremely handsome kitchen with its central freestanding unit containing complete storage, built-in oven, chopping block and cook top. Two notable aspects of climate conditioning are the lower window panels which open out for good air circulation, and the ventilating hood over range to carry off cooking odors.

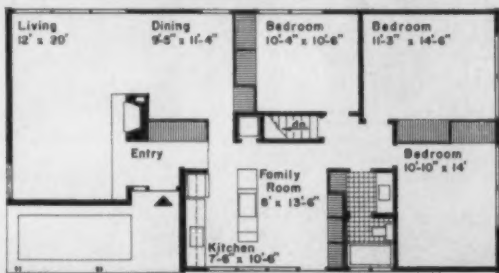
The one bathroom—immediately accessible to all three bedrooms—has been wisely planned to serve as two by compartmentalizing it. Here is a successful fusion of good space, sound and light-conditioning elements: storage is supplied in wall closet, medicine chest and in area below sink top; walls are of double studded construction, with blanket insulation between to reduce sound transmission; in addition to fluorescent channels above mirror, over-all lighting is provided by lights behind plastic ceiling



BENNETT KELLA

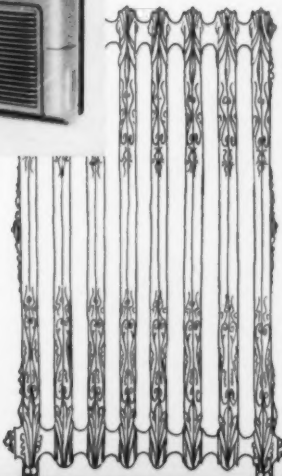
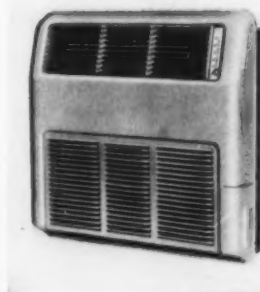


From the point of view of safety-conditioning alone, the plan of the Baldwin house of 1956 (below) is a far cry from the plan of one of his father's houses (left). Where escape from second-story bedrooms posed a serious problem in case of fire, the open planning of the one-story home with its free traffic circulation comes to the aid of the modern family faced with an emergency. Where the old house was dimly lighted, accident-inviting, today's engineered illumination eliminates most hazards. As another safety precaution, all of the home's mechanical equipment was approved by the National Safety Council. Where the old house with its uncompromising walls and resultant inflexible furniture groupings looked complicated, today's house, actually far more complex, gives the appearance of serenity and simplicity



One of the greatest advances in home planning in the past one hundred years has been in the area of climate-conditioning. With human comfort—as always—the goal, heating throughout this house is supplied through recessed wall units in each room (left). This system, whose steam-generating apparatus is compactly, efficiently designed, permits individual room-temperature control

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See Your Guide to This Issue for further information
For building data, see page 139

Breaking the climate barrier

Builder.....Jack Small
 Landscaping.....Breadlove Nurseries
 Heating and air-conditioning.....Chrysler Airtemp
 Decoration.....Adeline Stuckey
 Adopted from a design by Donn Emmens, A.I.A.

Originally conceived as a design particularly suitable to California, the house below has been built with success from coast to coast, and is a *builder's* selection as being equally ideal for Texas. Its first outward defiance of the sun is its roof, which is surfaced in white marble chips; its second—to protect its wide expanses of glass—an unusually deep overhang. Lacking the arborescent protection of its centenarian companion, it gains the same degree of privacy for life out-of-doors with an extensive use of deeply textured fencing.

For a great deal longer than a hundred years, Texas, in summer, has been, and is (as its older natives express it) hotter than *Tophet*. To combat the vicissitudes of summer swelter—a century ago—one literally took to the woods, built a house with lofty ceilings and prayed for a breeze. It was a sensible procedure and, at that time, the only one. Unfortunately, there are not enough trees *anywhere* to shelter us all, and it was inevitable that a technological solution should eventually appear to break through the barrier imposed by climate. Today, one can live no closer than within shouting distance of a Texan tree and be utterly comfortable. Air-conditioning, of course, has made this feat possible, and architecture, in turn, has gained an infinitely wider range of expression. The two houses below represent the old and the new. Both are in Tyler, Texas (a city that celebrated its first election a hundred years ago): one is distinguished by quaintness, the other by *built-in* salubrity.





JAY BOSTON

Seen through its wall of glass (a phenomenon unheard of a century ago) the living room, for so contemporary a house, is surprisingly, pleasantly traditional. Modern structural design and conventional furniture sometimes marry unhappily, but in this instance, the two are complementary, lending each other a little of their respective distinctions; the result is a very good, very warm simplicity, vastly different from the decorative attack of the nineteenth century. The entrance hall of the old house, for example (below), was an elaborately gewgawed catchall, while that of the present-day home (right) is simply a passage—a preparation for rooms to come



DAVID SILVA



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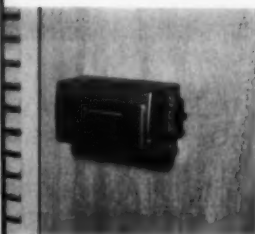
Climate barriers can be surmounted in various ways: the use of wood paneling, oddly enough, is one of them. Although mahogany has about it an overtone of bank lobbies—impressive and rather stuffy—when bleached to the pale hue of driftwood and hung without carving or ornament, it can impart (as it does in the living and family rooms) the quality of coolness that made Shaker homes so attractive. Although one wall in the family room (above) is of glass, the twelve-foot overhang above the terrace insures shadow rather than glare. Louvered and paneled shutters are combined with the mahogany to create an informal, tranquil background for the sturdy, not-too-quaint furniture—a reminder to admirers of early American pieces: when simplicity is the binding tie, they can be used with perfect congruity in a house of distinct contemporary design. On the other hand, there was obviously nothing very simple or cool-looking about the “garden room” of the century-old house. Despite its lofty ceiling, it was too full of furniture to look like anything but what it was—an impressive parade of eighteenth-century collector’s items



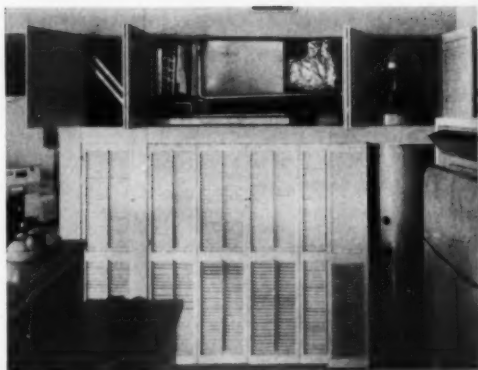
BRUNETT SILVA



DENISE ROSE



With its built-in appliances, shuttered storage cabinets and colorful counter tops, the kitchen is a handsome adjunct of the family room it serves. Opposite the open end of the kitchen is the home's comfort control center (right), a space no larger than a storage closet which manages to house all the climate-conditioning equipment, most of it in the upper compartment (the lower portion houses the laundry). For winter or summer operations, air is drawn through shuttered panel farthest left, heated (by coils containing hot water from water heater at right) or cooled (by coils in which a refrigerant is circulated). It is then forced into ducts of the overhead plenum distribution system, the temperature in either case controlled by a thermostat centrally located in the family room



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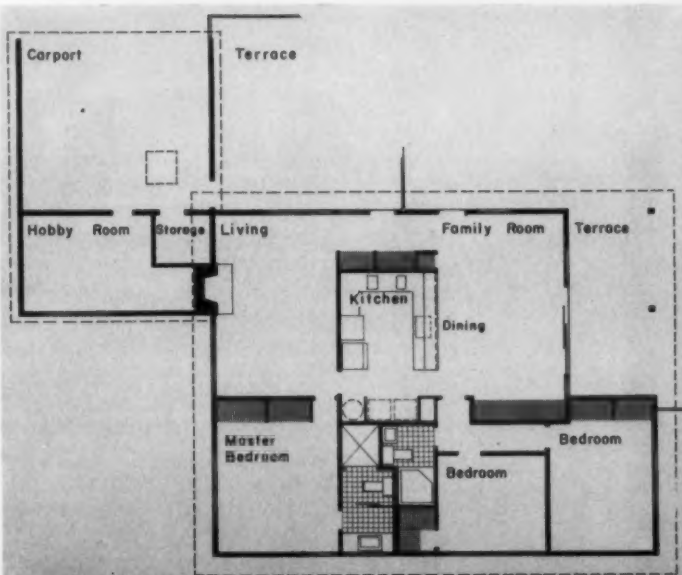
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What was considered a luxurious bathroom sixty years ago (above) seems by contrast to today's counterpart an oppressive, ill-illuminated chamber. True, the principle of encasement is evident in both, but the atmosphere is as different as night from day. Today's bath has lighting engineered to make shaving or make-up effortless and pleasant. The laminated plastic counter is dazzlingly bright, has space for even the gesture of a small bouquet. Other attention to detail usually overlooked in what is too often considered only a practical room is the louvered medicine chest, the antique scone, chair and picture




The plan of a living-conditioned home is a radical departure from the mere succession of rooms which characterized houses of the past. Here, spaces are intelligently integrated around the utility core and kitchen. Both these spaces would fit into one corner of the old room below



See Your Guide to This Issue
for further information

For building data, see page 145



1855

Out of frill no

Despite the capriciousness of the outward look of American life during the past century, we assume—like the Brothers Grimm—that each generation managed somehow to live happily ever after. Whatever our reaction to the astonishing gamut run by the architecture of the era, we must accept it as a chronicle of the people who fostered it. A home, in its dweller's eyes, is a testament of affection; all the free-work and cupolas in the world can do that bond no harm. And so, John and Mary of 1855, we bid you good day. Mid-twentieth century is upon us, and with it, a different kind of analysis. In the previous pages we have been, for the most part, outside looking in. Our chief concern has been with line and structure, wood, brick and stone. Now we are going indoors to appraise the pranks a hundred years have played on architecture's cohorts—furniture and decoration.

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This is the door to today—a new threshold for a new John and Mary. The shawl and the stovepipe hat are gone, and with them, we pray, pomposity and ostentation. Somehow, somewhere—in architecture, furniture and decoration—we have learned the lesson of selectivity. The transition was not accomplished overnight, and at times endured all the racking rigors of pulling teeth, but it is now a certainty, and will be for as long as we can tell the difference between aesthetics and thingumbobs. Furniture and decoration—from 1856 to 1956—had a frantic run for the money. Although there has been no period within American memory so put upon by fad and fancy, eventually, out of its corseted chaos, came an untrammelled kind of decoration and a refusal to accept fantasy for fact. Whether or not our inherent taste has improved, our sensibility—as you will see—has.

new simplicity

1956



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100 years of FURNITURE



To attempt, in a few pages, to annotate completely the vagaries of furniture design and manufacture in America from 1856 to 1956 would be rather like writing an encyclopedia on the head of a pin. It was not (with certain exceptions) a golden age of furniture, but it was a fascinating one, and volumes could be written about it. That is why the following discourse is a skimming of the cream, a sifting of the highlights in design that made the era so curious a combination of genuine and pseudo-elegance. Earmarked by that incongruity, the century proves that taste and the shape of furniture are often influenced as much by remote events in world history as they are by the people whose energies are concentrated on them.

When Commodore Perry sailed into Tokyo Harbor in 1854 and signed the western world's first treaty with Japan, he started something—the Oriental influence—that was to have recurrent effects on American decorative fashions for the next hundred years. When the Hudson River Railroad was opened in 1852, it not only started a trend that has not stopped yet—the move to the suburbs—but it also inaugurated a lively boom in house building, especially in suburban and “country” houses which could be furnished much more informally than the austere structures of the bustling, rapidly growing cities.

America was on the brink of war when Mr. Street and Mr. Smith were setting up their business late in 1855. It was also on the brink of industrialization, and of an era in taste which has been damned in our time as very nearly the worst in history. Only two years before, a retired cabinetmaker had died over in New Jersey. Looking backward, the death of Duncan Phyfe can be taken as the final sigh of the first golden age of American furniture. The era of classic design and handcraftsmanship had ended. Even Phyfe's own last designs had begun to deteriorate to the level of the cumbersome American Empire style that followed the classic revival. And the factory had begun to supplant the cabinet shop. In the twenty years between 1840 and 1860, the dollar volume of factory-made furniture increased 300 percent.

The leading centers of furniture making in the mid-fifties were New York City and the area around Boston. In New York, John Henry Belter had inherited Duncan Phyfe's role as the city's

Slipper chair by Belter, about 1850



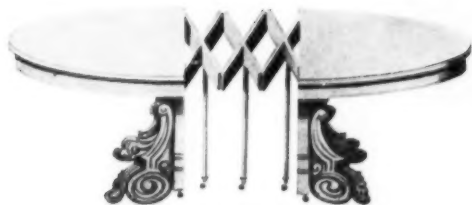
Carved sofa, about 1856

most fashionable cabinetmaker. Belter had worked out an ingenious method of building up several layers of rosewood, gluing them together, then cutting them into intricate fretworks of flowers and fruits. His workmanship was superb, but the designs of his chairs and sofas, with their swooping profiles, exaggerated serpentine curves and heavy load of carving, looked like slightly indecent caricatures of the work of the more staid cabinetmakers in other cities.

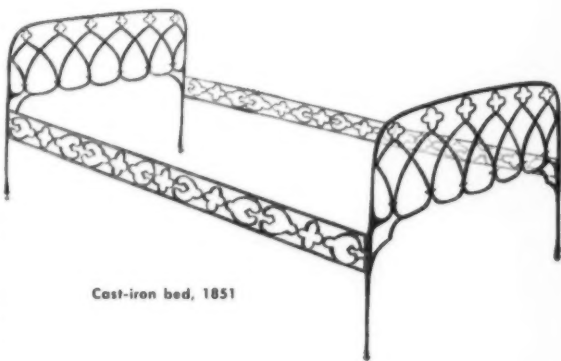
The early fifties also marked the beginnings of a bread-and-butter style that represented a wholly new concept in American furniture. Called "cottage furniture," it was designed especially for the smaller houses in the new suburbs and the country, and it offered a welcome middle ground between the two extremes of elegant rosewood "in the French taste" and the cruder country pieces.

Cottage furniture was small in scale, simple in line, casual, informal. It usually consisted of bedroom sets in native woods painted light colors and often stenciled with floral motifs or in imitation of wood graining. The bureaus had two small drawers at each side of the top and simple platter-shaped mirrors. Spool turnings were common on the legs of tables, the corners of bureaus and the low, open bedsteads (which had recently replaced high posters and sleigh beds). Sets of this general type were made until well into the eighties. But the term "cottage furniture" lived on almost to the turn of the century and was often applied to living- and dining-room furniture as well as to bedroom.

If the gaudy extravagance of most Victorian taste which, in this country, came into its full flowering after the Civil War, bewilders us today, it is no more bewildering than the vocabulary the Victorians used to describe it. "Elegance" and "refinement" were the rewards which decorating writers held out to readers who conscientiously followed their advice. "Gentle" and "tasteful" were favorite adjectives. "To beautify" and "to enrich" were the decorating aims of every earnest homemaker. All these words, as the Victorians used them, were synonymous. All expressed the universal objective which might be defined in modern terms as *total embellishment*. The plain surface, the straight line, the empty corner were inevitably frowned upon as *unfurnished*, *ungentled*, *tasteless* and, worst of all, bereft of richness. This should not be really surprising since after the [Continued on the next page]



Rosewood extension table, about 1850



Cast-iron bed, 1851



Shaker rocker, about 1863



Wicker rocker, about 1865



Bentwood chair, 1884



Dual-purpose bed-desk, 1871



Parlor table, 1872



Morris chair, about 1870

Civil War was over everyone was climbing up the economic ladder—or trying to. At the bottom were the hordes pouring in from Europe. At the top were the first tycoons in transportation, oil and real estate. Everyone, whatever rung he was on, wanted to disclaim emphatically his humbler past.

Into the post-Civil War atmosphere where opulence was deemed second only to godliness, the following statements burst like a revolutionary's torch: "Excellence of design may be, and, indeed, frequently is, quite independent of cost. . . . It is quite possible for furniture to be well designed, independently of . . . surface decoration; and it cannot be too frequently urged that simplicity of general form is one of the first conditions of artistic excellence. . . . To fulfill the first and most essential principles of good design, every article of furniture should, at the first glance, proclaim its real purpose. . . . Wherever wood carving is

introduced in the design of modern furniture . . . it is egregiously and utterly bad. . . . Improved taste can only be effected by the dictates of common sense, and it should be always borne in mind that increase of cost, while it may help to enrich furniture, can never invest it with the true spirit of good design. . . . Unfortunately, our modern furniture does not become picturesque with time, it only grows shabby. . . . It is hardly too much to say that fifty years hence all the contents of our modern upholsterers' shops will have fallen into useless lumber, only fit to be burnt for firewood. . . ."

Certainly that prophecy was fulfilled almost to the letter. The author was Sir Charles Eastlake, an English art critic and ardent supporter of the crusading aesthete, William Morris, who had already started a decorating revolution in London. Eastlake's

book, *Hints on Household Taste in Furniture, Upholstery and Other Details*, was published first in England, and in 1872 in the United States. Immediately it was gobbled up by thousands of American homemakers who were desperately eager to do the Right Thing. Within a few years no self-respecting couple would dream of setting up house-keeping before they had thoroughly digested the contents of *The Book*, cover to cover.

Combined Sofa and Bath Tub.

THE COMMON SENSE INVENTION OF THE AGE.

Is Practical, Convenient, Economical, Comfortable, Portable, Complete and Cheap.



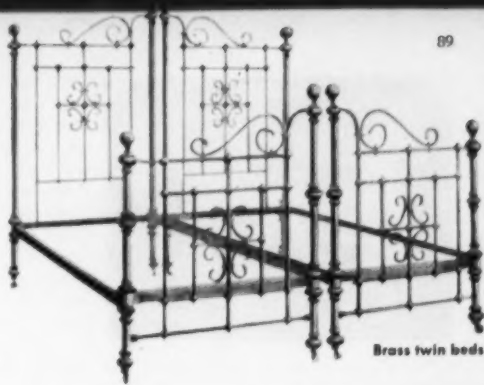
It contained numerous and colorful diatribes against: the Louis Quatorze style ("bad and vicious in principle"); wall-to-wall carpets ("very objectionable modern fashion"); knickknacks ("that heterogeneous assemblage of modern rubbish"); naturalistic motifs ("will always possess a certain kind of charm for the uneducated eye"); couches ("eccentric combination of bad carpentry and bloated pillows"); chests of drawers ("which bulge out in front"); shiny varnish ("artistic enormity"); artificial wood graining ("an objectionable and pretentious deceit"); curves; veneering; carving; skimpy hardware and telescope extension dining tables, to mention just a few pet peeves.

It contained equally persuasive arguments in favor of: "simplicity" (as exemplified by Jacobean furniture); straight lines, incised carving, oil finishes, robust hinges and abstract motifs for ornamentation. Its author ridiculed "elegance," "richness" and a number of other confusing words from the current decorating vocabulary, but he also managed to add a few new ones: "artistic," "picturesque" and "sincere."

Sir Charles was most explicit in describing the furniture he thought well of, but this explicitness was his undoing. In no time at all people were asking in the stores for "Eastlake furniture." The storekeepers (most of whom had never heard of it) asked for Eastlake in Boston and Jamestown and Grand Rapids, and the manufacturers obliged by producing suites "in the Eastlake manner." A new style was born, and Sir Charles became at once the most influential and least understood dictator of nineteenth-century taste. "Eastlake" furniture became the rage; but Eastlake's ideas, which today have a decidedly contemporary ring, went unheeded in the rush to satisfy current demand.

By the time the new style had hit its full stride, furniture making in America had become so industrialized that manufacturers were in a position to turn out "Eastlake" in infinite variations at all price levels. Its principal earmarks were rectilinear lines (in contrast to the florid curves of earlier designs "in the French taste"), beveled edges and shallow incised carving. In place of the luscious rose and grape motifs beloved by Belter and his successors, ornamentation took the form of dots, dashes, diagonals and saw-tooth patterns. Sometimes all of these appeared on one piece of furniture, giving it anything but the "quiet" air which Sir Charles had tried so hard to promote. Since this type of ornamentation was easy to produce with the new machines, its use soon filtered down from the fashionable to the bread-and-butter types on which it was to be seen until almost the end of the century.

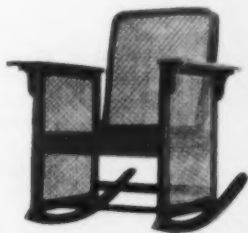
Phenomenal inventions and achievements came thick and fast during the Reconstruction decade. In 1869 for the first time a traveler could cross the entire continent by railroad. The pneumatic tool, the lawn mower, [Continued on the next page]



Brass twin beds, 1890



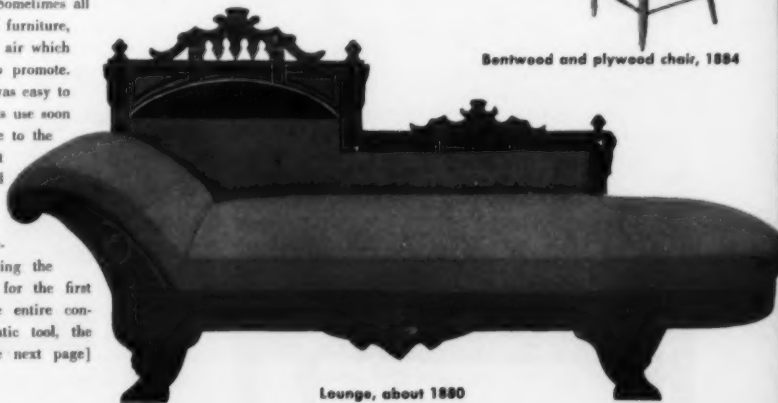
Washstand, about 1887



McKinley rocker,
Mission style, about 1900



Bentwood and plyweed chair, 1884



Lounge, about 1880



the typewriter, the refrigerator car, the air brake and the telephone all came into being within the short space of ten years. As the late Frederick Lewis Allen pointed out: "In scores of American towns, the new instruments and gadgets set boys and men to dreaming fantastic dreams, of . . . devising some new wonder . . . selling it by the thousands, and making a fabulous fortune." These hopefuls directed their attention to household equipment as well as to the spheres of transportation and communication.

The first American patents for plywood were taken out in 1865 and 1868. Thin sheets of perforated plywood began to be used for chair seats and backs, particularly in transportation equipment. In the early seventies at least one manufacturer made a whole chair out of one continuous sheet of plywood molded into shape—a forerunner of the molded plywood chairs which caused such a stir in the nineteen-thirties and forties.

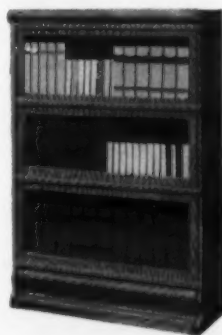


A decidedly functional chair that first appeared about that time and remained popular until well after the turn of the century was the Morris chair. It has often been assumed to be the creation of William Morris although there is no real evidence to indicate that he invented it. Edgar Kaufmann, who spent some time investigating its origin a few years ago, came to the conclusion that it was first designed by George Warrington Taylor who was manager of Morris's decorating firm in London from 1865 to 1870. Apparently there was never any restriction on the basic idea: an armchair with an upholstered seat and a thick upholstered back cushion supported by an adjustable wood slat frame. The frame was supported in turn by a metal rod that could be anchored according to choice in a series of grooves across the back ends of the arms. In any case, the last third of the nineteenth century saw a steady parade of Morris chairs of every conceivable complexion from austere models in leather and oak to ornate monstrosities in plush and carved mahogany.

The platform rocker was another solicitous contribution to the comfort of the Reconstruction Era. Patent office drawings of a deeply tufted overstuffed model dated 1868 indicate that it was

more sensible in concept than it was palatable in design. Of the strictly fantastic variety was a folding chair reported to have been on display at a New York exhibition in 1870. This marvel could be maneuvered at will into a lounge, an armchair, a child's crib, a reclining chair, an ottoman or a bed. The disappearing bed was an item that seems to have fascinated ingenious Americans since colonial days. Among the devices that were dreamed up during the seventies were a bed that unfolded from the back of a desk, another that dropped down from what purported to be a wardrobe, and still another that could be pulled out from a piano.

Grand Rapids furniture in those times was sold almost exclusively in the Middle West, and all of it was described as "cheap" except for the output of three companies. It was these three—all of them now defunct—that represented the town's young furniture industry in the national spectacular of 1876, the Centennial Exposition in Philadelphia. No one had ever seen anything like it before. Fifty-one countries were represented in the exhibits of art and industry which were housed in seven immense buildings in an elaborately landscaped park covering 236 acres. Almost ten million people went to see it and countless times that number must have



Sectional bookcase, 1906



Art Nouveau side chair, 1900



Reclining chair, about 1913



read about it. Certainly no attempt to define and display "good design" had ever been publicized so widely or for so long. The influence of the Centennial governed popular taste until almost the end of the century. But it was a confusing influence because the accolades meted out by the Centennial authorities themselves were confusing.

Exposition visitors had a chance to see "Eastlake" at first hand in the Eastlake house built by the British government. They also saw Mason & Hamlin's "Eastlake" organ which must have struck them as quite a different breed. They had a chance to examine a group of Shaker chairs awarded a medal for their "Strength, Sprightliness and Modest Beauty," and a form-fitting bentwood rocker by Thonet, to which the modern tubular reclining rocker bears a striking resemblance. They marveled at authentic examples of early American furniture—called "Revolutionary"—which gave them the idea that perhaps the 100-year-old specimens in their attics might be acceptable in the parlor. They also saw—for the first time—bamboo. It was used in the Japanese exhibit for a series of structural screens which sparked a fad for bamboo chairs, cabinets and stands that lasted into the nineties.

And at the Centennial they learned about Grand Rapids. Two of the firms from there lived up to their reputation for expensiveness by sending suites especially built for the event at a reputed cost of more than \$6,000 each. The third firm took the challenge in its stride, sent a bedroom suite from its regular line, and won a gold medal. The retail price has long since been forgotten, but the furniture itself is still to be seen in the attic of the Grand Rapids Furniture Museum—as a frightening monument to Victorian "richness" and "elegance." Both the head of the bed and the top of the bureau mirror are eight feet high. The bureau itself, topped with a slab of pink marble, is fully five feet long. Each of its full-length drawers has four handles, which suggest, not implausibly, that it would take four hands to pull it open. And every piece in the walnut suite is lavished with Gothic arches and finials, carved in the round, as well as with the shallow, gilded incisions of "Eastlake." This suite and its two companions put Grand Rapids on the map. Distant store buyers who formerly had visited the place only fitfully and in small numbers began to go there in droves, and two years after the Centennial, Grand Rapids manufacturers held the first of the simultaneous showings of their products which have since become known as "the market."

Furniture fads came and went at a fast clip during the last half of the nineteenth century. But whether the inspiration was alleged to have come from Gothic or Louis Quatorze, Queen Anne or Eastlake, American colonial or the Japanese, the over-all effect was the same—ponderous, pretentious and unmistakably Victorian. With the enlightenment of hindsight, however, we can detect at the start of the nineties the first signs of change. This was the decade of golden oak, the brass bed, and the Turkish corner. They were scarcely less hideous than the Gargantuan black walnut and rusty horsehair suites they outmoded. But their sins were of a different order. Golden oak seems distasteful to us mainly because of its shiny varnish, and because the designs, even when relatively simple, were awkward. Carving was still in fashion and getting

poorer in quality all the time, but there was less of it. The dawn of a new simplicity was about to break. The brass bed suffered most from its ungainly proportions—what with its footboard higher than modern headboards and its headboard higher still. Early models were also lavish with dripping garlands to comply with the Victorians' last stand for "richness." Nevertheless, the brass bed marked the first popular use of metal for indoor furniture, and its recent revival suggests that the basic idea might not have been so wrong after all. Even those among us who are not passionate adversaries of clutter would find it hard to admire the Turkish (or "cozy") corner. That magpie's nest consisting of a couch piled with countless cushions and yards upon yards of fabric—preferably printed cottons from the Orient—was a natural gathering place for dust and scarcely conducive to any other position than an awkward sprawl. Still, it was one of the first harbingers of twentieth-century informality.

Less than two years after the turn of the new century, it was a different world. The English queen, whose decorous figure had symbolized respectability to the Western world for 64 years, was dead. Theodore Roosevelt was bound—(Continued on the next page)



Cottage dresser, 1910

ing about the White House and adventurous couples were riding out on Sunday afternoons in their Duryeas or Stanley Steamers. The twentieth century had come, and with it, what was to be an important shift in the geography of American furniture making. Until 1925, Grand Rapids was to be popularly conceded the capital of the industry, but even in 1919, the state of Michigan was not to be the leading furniture-producing state. New York, with its furniture centers in New York City, Brooklyn and several upstate cities in addition to Jamestown, was to top the list that year and continued to lead the country until after World War II. Meanwhile—from the turn of the century, in fact—furniture making was to expand in the South. In 1933, Michigan's furniture output was to be surpassed by North Carolina, and, a few years later, by California. Today, North Carolina makes more furniture than any other state, followed by New York, Illinois, California and Indiana, while Michigan is several notches farther down the list. To return to the early 1900's, however, the well-to-do, some of whom could now look back on two and three generations of affluence, no longer felt compelled to advertise their bank accounts in every room of the house. At last they were disposed to listen to the gospel of simplicity. The arch apostle of simplicity, William Morris, had died in 1896 without having created a ripple in this country except for the perverted fad for "Eastlake." But the ideas Morris fought for suddenly caught on here just after the turn of

the century and blazed into popularity. They materialized into a style so different from anything seen during the previous 75 years, that it must have seemed as revolutionary as the appearance of molded plastic, 45 years later.



The popular name for the new style was "Mission." The account of its origin was that a California architect had copied some antique pieces found in an old Spanish Jesuit mission and sent a sample to a New York furniture dealer.

Certainly Mission, particularly in its cruder versions, looked very much like Spanish Colonial. But a wider view that takes in all the other trends of the period makes the California Mission story look like an oversimplification. For American "Mission" furniture also resembled strongly the "Arts and Crafts" furniture popular in England at the same date. Nor was it very different from what the Germans, Swiss, Austrians and Dutch were doing under the name of "New Art."

It seems more likely that the inspiration for the new style came simultaneously from both California and Europe and that the catalyst for the two trends was a magazine publisher named Gustav Stickley. Stickley was an outspoken enthusiast for William Morris's handicraft revival, although he promoted crafts more as a supplement to machine production than as a substitute. It was in 1901 that he launched his magazine, *The Craftsman*, primarily to encourage handicrafts, although it soon branched out to cover the design of the house, the garden and all types of furnishings. To implement his ideas he maintained the Craftsman Workshops near Binghamton, N. Y., where he made furniture, lighting fixtures, architectural hardware and many of the other items advocated in the pages of his magazine. Stickley does not seem to have acknowledged any inspiration from the California Spanish missions, but he indicated repeatedly his admiration for the California school of design which was just beginning to emerge in the houses Charles and Henry Greene were building around Pasadena. Among the ideas that Stickley promoted in his Craftsman homes were living-dining rooms; outdoor living, outdoor dining and outdoor sleeping rooms; spacious dining-kitchens; picture windows to take in a dramatic view; French doors to link the house closely to the garden; and convenient planning to eliminate the need for servants. Although he admitted that his furniture was the clearest concrete expression of the Craftsman idea, he announced that in a Craftsman house, "only such furniture as is absolutely necessary should be permitted." Whatever possible, he believed, should be built in, and the plans for Craftsman homes made lavish provision for built-in cupboards, bookcases, desks, and window and fireside seats. Built in or free standing, Craftsman furniture was almost invariably made of oak, fumed to give it a weathered look, and finished with dulled lacquer and wax. Its lines were unequivocally straight, and its construction, that is, the dowel or mortise-and-tenon joinery, was left clearly visible. Some of the smaller chairs had rush seats but the larger pieces were upholstered in leather or had leather-covered cushions. The hardware, of wrought iron or copper, was usually unobtrusive although door hinges were sometimes dramatized for decorative effect. Occasionally, leather upholstery was finished with brass nailheads.

Art Moderne vanity table, 1925



Swedish modern cabinet, about 1933



Chrome and steel chair, 1935

If Stickley seems to have been forty years ahead of his time in his ideas of house planning, he was equally so in another respect. "The true American," he wrote, "likes to know how things are done. His interest and sympathy are immediately aroused when he sees something that he really likes and knows to be a good thing, if he is able to feel that if he wanted it and had the time, he could make one like it himself." No doubt the first do-it-yourself program of the twentieth century was the series of articles in *The Craftsman* which gave full working drawings and also the mill bills for the lumber necessary to make Craftsman furniture at home with common hand tools.

It would take a discerning eye to distinguish between the Craftsman furniture made by hand in Binghamton, and the Mission furniture that came out of the factories of Jamestown and Grand Rapids. The general characteristics of the two were identical, but the cheaper versions of the factory-made Mission were often objectionably crude and ungainly and not always as soundly constructed as they purported to be. According to contemporary accounts in furniture trade papers, manufacturers also had difficulty learning the "secret" of the weathered finish, although Stickley outlined a simple enough method for his do-it-yourself readers: simply put the oak in a closet, surround it with several open dishes of ammonia and seal the door for 48 hours. Like all avant-garde



styles, Mission had its critics who considered it an extreme, even "a denial of the advances made in 100 years of furniture making." (The same criticism is being made today of a style with all the earmarks of Mission thinly disguised. Do we learn?) It had its rivals too. Even Stickley took note of "the new vogue

for 'period' furniture which had sprung up among the richer class." The prime instigator was Elsie de Wolfe, America's first lady decorator and still, perhaps, its most famous. Miss de Wolfe rooted for "suitability" and "consistency" which in her definition meant conforming to the style of a given period "as one would conform to the rules of grammar." But the conservative rich (who were Miss de Wolfe's chief clients) could not always assemble "consistent" collections of period originals, so they began to look for reproductions.

When the rivalry between Mission and Elsie de Wolfe's period furniture was interrupted by World War I, Mission seemed to be losing the battle, probably because the public was fed up with its cheaper variations. The austerity of its design—like the simplicity [Continued on page 140]

Molded plywood and metal chair, by Charles Eames, 1947



Armchair, by Finn Juhl, 1951



Wire and steel chair, by Harry Bertoia, 1952



Foam rubber and spring sofa, by Edward Wormley, 1947



100 years of DECORATION

After casting a cool and wondering eye on the past century of American interior decoration, one realizes that there is a great deal of truth in the rueful old bromide of there being no accounting for taste. Occasionally, while searching through old photographs, one finds a room with some indication that its owner had a mind of his own and did what he liked rather than harking slavishly (without quite comprehending) to the artistic prophets of his day. But these are the exceptions, and too often there is evidence that the owner-decorator (without having mastered a decorative rhyme scheme) was following the credo

of Ella Church Rodman—an oracle of seventy-five years ago—who believed that there was “no reason why a whole house should not be a poem.” The poetry her followers turned out was curious stuff, but so was that of the other Olympians’ disciples. For almost a hundred years, the American public was willing to accept the taste of a series of self-appointed arbiters to the point where simplicity was swallowed up in a frenzy of *proclaimed* taste. (Today we accept an arbiter for what he is: someone who voices his own taste a little louder than anyone else.) The cardinal sin was to be *unlike* the [Continued on page 96]



In 1836, this drawing room—stiff, formal and elegant “in the French manner”—had its furniture designed and made for it by Elisha Galusha

An opulent parlor of 1850 was graced by an elaborately carved “suite” by Henry Belter, a flowered carpet, a gilt-medallioned wallpaper

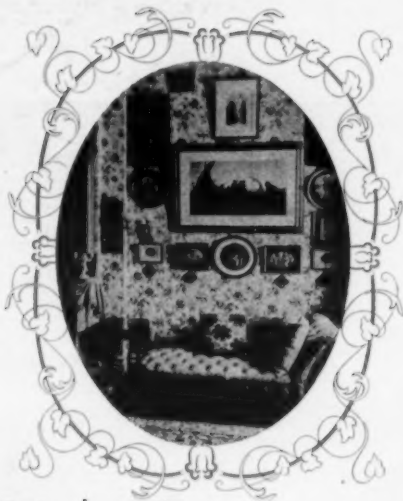
A dressing room of the Civil War period, this somber retreat was graced with all the amenities plus crocheted mantel, over-arch lambrequins



PHOTO REPRODUCED BY JILL WOODS



In 1875, libraries took themselves seriously. Windows were draped to the hilt so that no sun might filter in to ruin fine bindings, the Turkey carpet, the lushly tufted velvet chairs or the fringed welter that bespoke pure Victorians



A Victorian cozy corner of 1890

Joneses, and *things* were important, not form. Taste was documented by the rooms of the well-to-do, rather than by a less pretentious kind of decoration, but unfortunately, then as now, money did not always buy tasteful trappings, and even the wealthy were subject to the succeeding dictates of artistic reform. They had to be, or be out of fashion, and rich or not quite so rich, no one ever dreamed of being so original. Consequently, from the last half of the nineteenth century until well into the twentieth, the American home has been the scene of a phantasmagoria of design and accoutrement that ranges from the elegant to the downright hideous. Some of it is amusing—so much so that contemporary decorators often use a curiosity piece of fifty or a hundred years ago simply for its shock value. Some of it is beautiful—a really superb Belter sofa has a quality of design and workmanship that is unique. The rest one accepts as a document. It was not fundamentally the prophets' fault. They were dedicated to a cause—from Sir Charles Eastlake to Edith Wharton—and they wrote endlessly on taste and how to acquire it. Unfortunately, one cannot read a foreign language without a certain amount of preliminary study, and that is why most American decoration of this period has all the earmarks of a bad translation. Not until Elsie de Wolfe came along with her chintzes and her plea for "suitability" did American decoration begin evolving into what it is today—or what we believe it to be—not a poem, perhaps, but exceedingly good prose.



From the street, one would never guess that this New York City brownstone of 1900 was such a riot of decorative fancy within. No effort was spared to achieve an almost *Arabian Nights* luxuriousness



In 1900, this was a music room, chastely, exquisitely (?) bedizened in the manner of the current rage in Parisian décor—*L'Art Nouveau*



Although Mission furniture ceased to be manufactured in 1908, it was triumphant while it lasted. Golden oak was its partner in crime, and no dining room was considered chic without a combination of the two

Veneered to the gills with satinwood and rosewood, furniture with a vague aura of Louis XVI enjoyed a definite vogue in the late 1920's





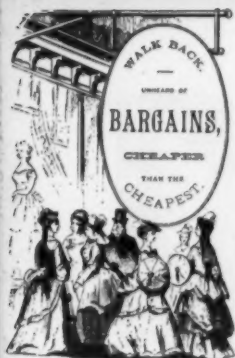
Modern, but not moderne, this was considered a well-decorated living room in 1935. Although a bit austere, it looks fairly comfortable, extremely well lighted, and refreshingly free of gewgaws, frills and ostentation

The school of decoration known as "moderne" (left) reached its peak in 1930, and then, except in the homes of the diehards, vanished. Inspired by the principles of cubistic and abstract painting, it was quite interesting, quite unattractive

It is now the year of 1956, and decoratively speaking, a great deal of water has gone under the bridge. This is the living room of a contemporary home in California. There are no tassels, no fringe, no antimacassars, no gilt—only light, air and spaciousness. Polished cork covers the floor, mahogany paneling the walls. The ceiling is vaulted and the fireplace is set into a wall of glass. Furniture is very simple—almost incidental—and the only accessories are flowers, greens, a painting and a statue. This is a kind of simplicity that took a hundred years to perfect, and for all we know, it may be only a signpost of what is to come

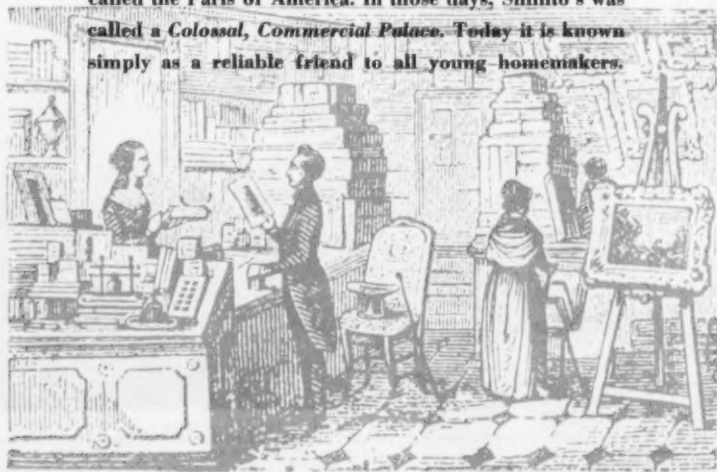


—To follow: rooms of today decorated by vintage stores



Eleven stores reflect the tastes of the homemakers they serve

Since there is no better denominator (particularly in home furnishings) of the buying habits of an American city than its celebrated stores, we are going to visit a group of venerable emporiums—centenarians, most of them—that have been serving their communities so long that they are a part of civic history. We have asked eleven of them to decorate rooms in the manner that *they* feel best reflects the tastes and preferences of the young homemakers of their respective clienteles. The oldest of the eleven (in 1856, it was already 25 years old) is Shillito's in Cincinnati. The Queen City of the West has been flourishing ever since the Ohio River was called *La Belle Rivière* and a flotilla of steamboats came puffing up the Mississippi from New Orleans with India shawls, French embroideries, Belgian linens and fine furniture—all for Shillito's customers, all in such splendid array that in 1869 Cincinnati was called the Paris of America. In those days, Shillito's was called a *Colossal, Commercial Palace*. Today it is known simply as a reliable friend to all young homemakers.



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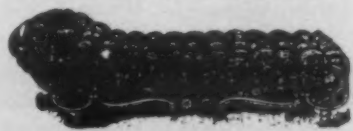
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It is part of the policy of Shillito's decorating staff to constantly query prospective customers as to what appeals to them most, what rings a bell, what do they most want to live with. Almost always, the answer is traditional furniture, and more often than not, early American pieces. Consequently, in the room designed as part of an exhibit for Shillito's 125th Anniversary, that preference is stressed. Cincinnati is a sturdy, colorful town: this is a sturdy, colorful room. The maple pieces are very simple in line (yet, because of their handsome burnish, decorative), the sofa and armchair are designed for obvious comfort and the accessories, from the mirror to tea caddy, are all contributors to the feeling that this is a room with its roots deep in the American past.

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Louisville lives in the present, has deep respect for the past

Crossing over from busy Cincinnati and journeying down the Ohio River, somewhere a line is crossed and the South begins, subtly yet perceptibly. About a hundred miles away, one comes to Louisville, Kentucky, already a prosperous town of thirty thousand a hundred years ago. The decade of the 1850's was an era of excitement for Louisville: there was an earthquake, an epidemic, a flood, a steamboat explosion and a great fire. Despite these calamities, the town forged ahead and an English visitor writes of lavish entertainments in handsome homes whose owners prided themselves on their heirloom furniture. A visitor today might well find the same affection for nostalgia in the homes of many young Louisville families. He would discover, too, an alert and growing interest in houses and furniture of contemporary design. To reflect a cross-section of tastes, Stewart's has arranged a room of transitional quality, one with mellow wood pieces and warm colors and yet with an unmistakably young, fresh look. All things being equal, it is the kind of room which they might have furnished back in 1846 when the smiling attendant who lived to become a legend first opened Stewart's doors.



Despite the eloquent exponents of open planning, many of Louisville's heritage-conscious young homemakers still prefer the separate dining room. Stewart's has designed one with handsome cherry pieces, a subtly-toned rug and accessories that manage to mirror some of the subdued elegance but none of the fussiness of past eras. Through the doorway, there is enough suggestion of a streamlined room to tantalize the more contemporary-minded

DECORATION: DON GLASER, MANAGER, DECORATING SHOP

The Courier-Journal.

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LOUISVILLE, WEDNESDAY, MARCH 31, 1886

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IRON



Adverse Report.
March 30. The House of Representatives has received an adverse report from the committee on the petition of the citizens of the city of Louisville, Ky., for the removal of the statue of the late President Andrew Jackson from the grounds of the city of Louisville, Ky.

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A room in Hartford proves that the hearth is still center of the home

New England life in 1856 centered, more often than not, around the fireplace, an eminently practical fixture that provided not only warmth but a focal point for family groupings. The decoration of the living room above bows to the spirit of this principle in an orderly arrangement of comfortably designed furniture—the sectional sofa upholstered in fabric, two armchairs in leather. Old and new meet compatibly in this subtly-colored room: the coffee table and Hitchcock chairs (an authentic Connecticut tradition) around the dining table add period flavor

DECORATION: FREDA DIAMOND, A.J.D., WITH LEROY NELSON

PARASOLS:

extraordinary large sale of
PARASOLS for the past week in our
Department, convinces us
of what we hear almost
from our customers, that our
PARASOLS is the cheapest
yet varied in assortment in the
city are offering an excellent
Silk Lace Trimmed

PARASOLS AT \$2.00.

Silk Laced Trimmed Satin
PARASOL, ten rib, Satin Lined,

AT \$2.75.

Coaching Shades, all colors,
FROM \$1 UPWARDS.

Sun Umbrellas

FROM \$1.25 UPWARDS.

Line of Silk Pongee PARASOLS
\$1.75 UPWARDS.

Colored PARASOLS in great
variety, from

\$2.00 UPWARDS.

Men's and Misses' PARASOLS
from

50 CTS. UPWARDS.

We have a large variety of the very
best of Satin and Mourning
PARASOLS, as well as a full assort-
ment of SUN UMBRELLAS in every
style of handle, and at rock
prices.

G. FOX & CO.,

6 and 410 Main Street.

is highly esteemed, and is one of the
stars, from the public platform, in
the law a clear voice and one of the
largest audiences when most
others fail to make themselves distinct-
ly heard all over the house.

IMPEACHMENT.

Hope to a correspondent the other day
he inadvertently said that Andrew
Johnson was impeached, instead of saying,
as the fact, that he was not convicted of
impeachment or charges made against him
in 1868. Impeachment means to accuse
one of a crime. In 1868 a President is
accused of a violation of the Constitution,
a crime, the House of Representatives
may or prefer articles of impeachment
to impeach him, and the Senate
may or may not try the case, and convicts or
acquits. In 1868 a jury convicts or acquits one
of a crime, and a grand jury. Andrew Johnson
was impeached by the House, and the Senate
tried him of the charges preferred in the
House.

Personal Mention.

President Arthur's trouble is static.
Henry Hayard arrived at Fort Sumner
May 10.
Missine leaves Washington for Maine on
May 10.
Mr. Groom, of Philadelphia, has declined
the consulship.
Mr. Evans doesn't want to be the Repub-
lican candidate for Governor of New York. He

Mr. Burnett, the daughter of James Russell
will reside over his home after his re-
turn.
Marguerite, of Italy, converses fluent
language of almost every stranger who
visits her.

Hayne, the southern poet, now 55
is a slender six-footer, with delicate
and dark, dreamy eyes, who has been
almost from his boyhood.
All Jackson's niece is to marry Eng-
lish, who helped to suppress the confed-
eracy. Another victory for the Solid South.
Mr. Lamont has resumed his desk in

APRIL ON MT. WASHINGTON.

A Cold, Dry, Windy Month.

NEW YORK, N. Y., MAY 12, 1895.

The total movement of the wind for April
was 2,000 miles greater than for the average
April for 100 years. The greatest daily move-
ment occurred on the 1st, 1,800 miles; the least,
115, on the 13th.

The mean temperature was one-tenth of a
degree less, and the precipitation three inches
less, than the average of fourteen years for the
month of April.

The general characteristics of the weather of
the month differed but slightly from that of
previous Aprils.

Was marked with but little wind, and cloudy,
except in a severe snow storm during the
night.

Mean actual barometer, elevation 6,287 feet,
29.574 inches, corrected, for elevation, 30.000
inches. Highest, 30.520, on the 19th, lowest,
29.430, on the 13th. Monthly excess, 1.072 inches.

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29.574 inches, corrected, for elevation, 30.000
inches. Highest, 30.520, on the 19th, lowest,
29.430, on the 13th. Monthly excess, 1.072 inches.



New England of mid-nineteenth-century America
had gone far beyond pioneer days. It had already been
settled for over 200 years and if one saw an Indian, it was
more apt to be in front of a cigar store than in the front
yard. It was a thriving area, completely committed to the
full force of the new Industrial Revolution. Things were
happening fast and furiously: Elias Howe had invented
his sewing machine; Samuel Morse was perfecting the
telegraph; the clockmakers of Waterbury were known
far and wide. In Hartford, Samuel Colt was fathering pro-
duction-line methods of manufacture for his firearms,
and William Rogers was experimenting with silver plat-
ing. Yankee peddlers, establishing the basis for the vast
American distribution system, were penetrating deep into
the South and West with bright new wares of New England
industries. Against this background, in 1847, Gershon
Fox, Dealer in Fancy Goods, opened his first small shop
in Hartford. Just as the parlor of Lydia Sigourney, a Hart-
ford poetess and patron of arts, summed up the tastes of
1856, the room opposite, designed by G. Fox to salute our
centennial, is a synthesis of present-day living patterns.

only three Catholic churches in Philadelphia, one
in New York and one in Baltimore, and the Catho-
lic population of Pennsylvania numbered 7,000.
There are now in the United States 34,125
churches, 7,000 priests and a population of Catho-
lics ranging from 2,000,000 to 10,000,000. While in
1790 there were no Catholic colleges or hospitals,
there are at present 3,125 college and hospitals
schools and 436 hospitals.

The oldest of artists, one of priests, has taken
place in the history. From some track, which he

HINTS FOR Insurance Commissioners.

A Hartford Republican notes to the New
York Tribune this account of the rival efforts
of some very early and ardent aspirants to the
office of Insurance Commissioner:

An active canvass has been in progress for
some time over the appointment of a State In-
surance Commissioner next winter. The present
Commissioner, Mr. Williams, was appointed
by Governor Wadsworth, and his term will be
out on July 1, 1896. Governor Harrison will
name and the Senate at its next session will
confirm his successor. The place is worth \$4,000
on salary account, and is the best paying office
within the gift of the Governor or Legislature.
The leading candidates for the position are
H. T. T. Sherry, of this city, late
inspector at the government engine-
works; Joseph Selden, of Norwich, pro-
posed from the membership of Inferior Revenue to
make room for Trampus; and ex-Postmaster
Tyler, of Torrington. It is possible that Gov-
ernor Harrison may think it a desirable to select
some one who has not held a profitable Federal
office. For suggestions, see the Hartford Republican.

NEW ADVERTISEMENTS.

CARPETS

CARPETS, CARPET

BEE HIVE

While others are advertising the price on the
floor, we maintain the same quality but at
which ever individual has a free mass store, it
is the GREATEST REDUCTION.
PRICES OF CARPETS at Hartford has
been reduced to the lowest
price in the city.

in Five-Fran-
cise, at \$1.00
in Roxbury
Brussels, at
rd.
super Ingrains
yard.

in more establishments,
the which can be given
SYSTEM is regarded
of consideration.

hat the Lowest
OTTO OF THE

HIVE

Temple Sts.

DICKERMAN & PLUM

Will open on MONDAY, Ap-
27th, a very large and cho-
assortment of

--F--A--N--S--

Representing all the novelties
on the market, and offered
very close prices.

Also, a complete line of

Evening Gloves
Both 12 and 16 Button Length
in White and Light Shades
of Tan.

DICKERMAN & PLUM

403 Main Street.

SPURR'S
REVERE

STANDARD JAV

COFFEE.

\$1.75, \$1.75.

We thought they were good value
last week at \$2.75.



Interior planning in the land of lumber and Lewis and Clark

In the turbulent pioneer history of the old Northwest, few cities can match Portland, Oregon, in the pace of its early growth or the excitement of its industry. Founded in 1845 on a site—purchased for the sum of 25 cents—on the west bank of the Willamette River, by 1850 it was bragging of its 800 citizens, steam sawmills, and log-cabin hotel. Like many another city, it had its share of panics, floods and fires. By 1880, Portland Harbor was a forest of masts, as ships awaited their turns to load lumber, grain and salmon. Sawmills whined day and night, the wild tang of fir sawdust was in the air, and Portland was on its way to becoming a lumber capital of the world. Into this animated scene, that same year, stepped Adolphe Wolfe to see if this was the proper place for a branch of a business that had already known three decades of success down in California. He selected a spot at Washington and First Streets, and the city's first elevator store—and Lipman, Wolfe's Portland venture—was born.

In its early days, Portland had about it much of the quality of the New England spirit of simplicity: it was apparent in the building of homes, the choice of furniture, the decoration and planning of rooms. Down through the years, while following normal patterns of growth and expansion out into the suburbs, the city has lost none of this tradition. Looking to the past, Lipman, Wolfe has designed for Portland's young families a living room (opposite) that breathes the spirit of today while, architecturally and in the design of its furniture, reflecting a continuation of the tradition of simplicity in modern guise. The room, too, is an exercise in color that manages to capture some of the frosty freshness of the lush, mist-laden Oregon landscape in and about the city of Portland

DECORATION: JERRY LAMB



NO.

A FIRST-CLASS HOUSE
The Finest and Largest on the
Pacific Coast.
RESTAURANT
MAISON DOREE.
Q. VOOS, Proprietor.
COR. FIRST AND PINE STS.
THE WELL-KNOWN RESTAURANT
continues to be kept in a style

From mule pack to shopping center: a century of homemaking in Des Moines



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The eyes of Texas decorators are upon its space-loving families



HENRY CRISTEN

DECORATION: ROGER WILLIAMS

Conditioned by birth—not to mention song and legend—to the vast expanse of land that is Texas, young Dallas families seek more than a modicum of space in the proportions of their homes. This living-dining room, decorated by Sanger's, offers just that: generous in its dimensions, it opens through sliding glass doors to encompass terrace beyond. Against sharp black and white accents, melon-colored upholstery, two light beige rugs and the warm tones of tawny cherry furniture provide the color scheme that reflects touches of the broad Texas landscape. A varied room of different yet harmonious moods, it also bespeaks the Texan's traditional and continued fondness for antique accent pieces and unusual decorative accessories.

The Dallas Morning News

VOL. XIII.

DALLAS, TEXAS, WEDNESDAY, FEBRUARY 16, 1898.

Special

Some ten days ago soliciting an ad. It being entirely of this nature, the advertiser has been opportunity of knowledge and of the proper out

Ame

That rival in beauty They are shown in most we offer five a COVERT CLOTH wide, in navy, brown, black, we offer it yard, only. CHANGABLE F inches wide, all the lar colors, per yard DIAGONAL SUIT choice per yard.

Mid-We

Two Bargains in Towels

Twenty-five dozen Turkish 15c leader, to-day only for

Bird's Eye Cotton from starch. For this day o ten yards for— The 22-inch width for The 24

55c

Two Bargains in Nainsook

Seventy-five pieces Checked 14c qualities, on sale to-day at,

Two Bargains in Gingham

Just opened, a new shipment, plaids, checks and fancy design

All goods in this department sale again to-day at the

Our New Spring

Are worthy of a visit of inspection are nicely made and perfect in figured Percale Wrappers, the fitting waist brings new ideas, yoke back, good width in shirt, only. Fine Percale Wrappers in the back, belted, pointed yoke and braid, correct in fit and style.

Novelties All Departments

The history of mercantile life in America is filled with illustrations of the storekeeper's adaptability to changing social patterns. When Bavarian immigrant Isaac Sanger pushed west in 1857 and opened his first store in McKinney, Texas, his stock consisted largely of dry goods, bowie knives, bacon, plows and saddles—

likely materials to supply a frontier home. As railroads spread across the state, Isaac and his brothers set up new branches, eventually consolidated in one store in the bantam Dallas of 1872. There were no heirlooms then; to augment the settler's simple homemade furniture, Sanger's imported pieces from outside the state. Later, cotton, cattle, wheat and then oil barons came to furnish their homes, but for all these heady peaks of wealth, Sanger's chief concern was, as it is now, in fulfilling the home-planning and decoration needs of the many budget-minded young families in the Dallas area.



SANGER BROS

Mc

Special Sale of Laces.

of 275 pieces of wide lace the entire line on prices fully one-third less

Engure the 4 to 1 work 2 to 3 inches lace worth less than them higher-priced choice at 15c

er quality Cambrle widths 6 to 9 inches, o 4 inches wide, all patterns, values from il be placed on sale at 19c

o Shirt Finances in stitres, widths 8 to 12 work 4 to 6 inches 3 patterns in the as-one worth less than t of these at 25c

ordinary bargains offered above we -day the following

Machine Torchon Lace.

ge and Insert- if fine quality ine Torchon widths from 3 inches, val- c and 20c.

t 12% At 15c

d for to-day and the remainder of however, to make early selection, e only in single pieces.

Erison

Great Embroidery Sale.

SPAIN TRULY SORRY.

About the De Lomo Letter—We Seen Placed in a False Position by a Fool."

New York, Feb. 15.—In conversation a Madrid correspondent of the Herald, night one of the cabinet ministers "You may say openly, so coming: Honor Sagasta and from each of us, we firmly condemn, in the most ab manner, Don de Lomo's letter. W ashamed and sorry thereat. The min feel more aggrieved than President at

You will get the best results



Witness to the changing scene of a busy century in California



In every store, copywriters have come and gone, but each, without knowing it, has contributed to the chronicle of his city. Those of Breuner's in Sacramento, California, are no exception, and going back to 1856, founder John Breuner (who rushed west for gold and found it in the furniture trade) wrote handbills offering handcrafted cabinetry to gold seekers. By 1878, Sacramento had become a settled and self-conscious community: an advertisement boasts of a gold medal awarded by the State Agricultural Society for "the most magnificent display of furniture." A faded newspaper page witnesses the fussy propriety of the turn of the century: a bedecked *Gibson Girl* inspects an elaborate parlor table with the caption: "The picture is a wee bit wrong in the representation of the supporting shelf. The shelf is really in the shape of a four-leaf clover." Six years later, disaster struck and a 1906 ad offers cots to earthquake victims. The country was at war in 1918 and under the headline, *Keep the Home Fires Burning*, is a Mission rocker, resplendent in fumed oak.

When Californians called on the outdoors for additional space and opened up their homes to the salubrious climate, they did not realize they were launching a trend which would affect decoration across the entire country. To commemorate their hundredth anniversary, Breuner's Oakland store has decorated a home which embodies this dynamic trend. The mood is expansive and sunny: a paved terrace with its simple outdoor furniture becomes literally an extension of the interior room's boundaries, design of the windows providing visual continuity. Suitably scaled upholstered and wood pieces were chosen for their contribution to the home's feeling of spaciousness and casual comfort



AMUSEMENTS.
PLAYHOUSE
Singing Stage (Patented.)
—Matinee Wednesdays,
ACTRESS,
Bernhardt
y matinee, "Camilla."
y night, "Sophie."
no money order or check
to a stamped envelope for
receipt. This applies to
regular seat sale opens

PIEDMONT
KATING
RINK G
and Avenue and 26th St.
Earthquake and Fireproof.
REOPENING TONIGHT
Receipts to DISTRICT,
etch—Spauldings vs. Whites;
e race, Joe Waldstein, Geo.
Everett Sharp, Tony
C. M. Johnson and Miss Hu-
len.
JAMES E. NOLAN,
SIGN WRITER,
561 15TH ST.
OAKLAND 1888

AND THE CORNER."
SPECIAL
BIRDSEYE DRESSER

Taken the Lead
...
PROPOSE TO KEEP IT.

UNDERTAKING AND MFG. CO.
Funeral Directors Embalmers
1012 22d St., Cor. Filbert—14th-st. car
We are not in the Undertaking
business, and manufacture our fune-
ral supplies. Complete Funerals as
follows:
Imported black broadcloth
casket, satin-lined for
imported white or colored
cloth
casket
\$50
\$55
\$35
\$30
... embalm-
ing, shaving, hair
dressing, gloves,
chair, hear-
se, etc.
ameda, Prudvale
P. J. ROLICH,
Lady Embalmer.



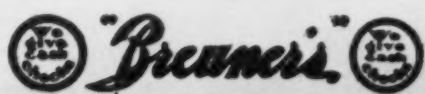
TRACT
DOCTORS
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rest barbe
the throbbing
eyelids with
the good old
In the sick
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son, whether
normal. The
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ice in every

COTS!
Better order now

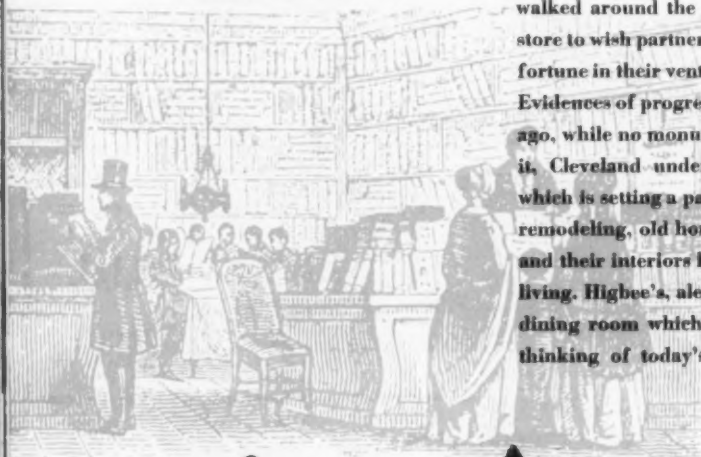
Our stores and warehouses in San Francisco were swept off the earth—these warehouses contained goods with which to supply all our stores. Our two Sacramento warehouses are well filled with merchandise, but the stock of cots was sold quickly. Not dismayed with our tremendous losses we started our Sacramento factory going, working large forces of men day and night making cots. Quite a supply now on hand, buy—there is a big demand—better order now if you want any.

FURNITURE AND BEDDING
IN SOLID WALNUT AND HARD WOOD

the same thing
city samples of
with "face" and offered as "the
same thing"—fly-mosquito screens
in contain wood alcohol or formalde-
hyde or both. To avoid danger of
poisoning use



Decoration for remodeling-minded young Clevelanders



Monday, September 10, 1860, was an eventful day in the history of Cleveland and the streets and parks were crowded with people of all ages in high holiday spirits. Commodore Perry's monument was being unveiled and the Hower and Higbee store was being opened—both in the Public Square. Clevelanders listened to the many speeches extolling the worthiness of the occasion, they walked around the monument, and they visited the new store to wish partners Edwin Higbee and John Hower good fortune in their venture into the Cleveland business world. Evidences of progress have a way of changing and not long ago, while no monuments were unveiled to commemorate it, Cleveland undertook a vast rehabilitation program which is setting a pace across the entire country. Through remodeling, old homes are being brought up to the times and their interiors being changed to meet new patterns of living. Higbee's, alert to this trend, has decorated a living-dining room which is representative of the budgets and thinking of today's remodeling-conscious Clevelanders.

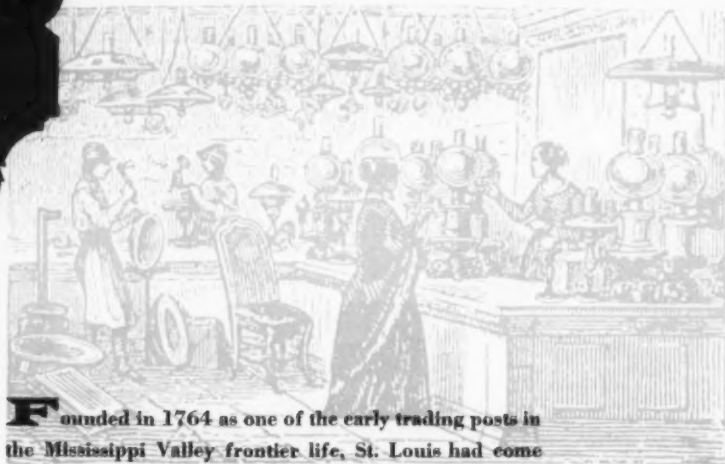


A color scheme completely and successfully monochromatic highlights this living dining room at Higbee's. Drawing inspiration from the earthy colors in a Modigliani portrait, furniture, fabrics and carpet echo shades of a rich autumn palette, with brass and copper accessories supplying bright metallic accents. Beyond the free-standing fireplace wall, one dining-room wall has been covered in grass cloth wallpaper, thus providing a textural change of pace from white painted walls.

DECORATION: KENNETH WENDORFF



St. Louis 1856: floating palaces; 1956: home decoration clinics



Founded in 1764 as one of the early trading posts in the Mississippi Valley frontier life, St. Louis had come a long and lively way when, in 1861, Martin Lammert opened a one-room frame furniture shop. Competition was certainly not lacking in this busy Midwest city, for four years later it boasted six stores engaged in the "selling and repairing of furniture, beds and looking glasses." The growth of Lammert's is mirrored in the growth of St. Louis: in the era of the "floating palaces" on the Mississippi the store supplied carloads of gilt chairs and pier glasses in massive rococo frames; later, it helped St. Louis play host to the world at the Louisiana Purchase Exposition of 1904. In the five interim decades, during which world fame has come from beer, music and botanical gardens, St. Louis has become a city of suburbs, a turn of events which has not caught its merchants unprepared. As new patterns of living have evolved, so have new means of providing them. The latter-day version of Martin Lammert's furniture shop now has branch stores in three suburban centers and, of the six establishments listed ninety years ago, Lammert's alone is in today's City Directory.

EDWARD HESS

Recognizing the importance of a sound public service program, Lammert's makes full use of its facilities to help young home planners with their decorating problems. Family groups tour the store under the guidance of trained speakers; popular "home clinics" are conducted by store decorators both in St. Louis and in neighboring cities. Playing its role in the *Hundred Years* celebration, Lammert's has decorated a bed-sitting room with an eye to capitalizing on architectural features of an earlier era rather than disguising them. Against walls painted the palest pinks, moldings are emphasized in white. Colors in this wholly feminine room are delicate throughout: the rug and two armchairs are tinted a soft turquoise while the blue dust ruffle is repeated in the carpet.

DECORATION: EDWARD HESS

OD / "I consider it
a most excellent remedy for
the debilitated vital force."

IN-TONIC.

ICINE CO., 215 N. 4TH ST., ST. LOUIS.

OUR NEW IMPORTATIONS C

DIAMONDS

Are Now Classified and Arranged,
And We Invite an Inspection of Th

**RARE BEAUTY,
PERFECTION,**



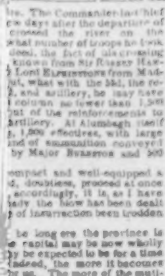
**In the city of skyscrapers,
young homemakers manage to
keep their place in the sun**



In line with the theory that a specialized taste can run the gamut from the very simple to the downright exotic, the room decorated by B. Altman has a little of both qualities: its simplicity is inherent, but it is the simplicity of the sophisticated. Dominated by a superb Japanese screen used as a wall hanging, it is an occidental play on Far Eastern motifs, with an emphasis on richness of fabric, elegance of line. Sleek and suave, it is a setting for the homemaker who particularly admires the subtlety of oriental design

DECORATION: CHARLES HAIGHT, B. ALTMAN

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[Continued on page 134]

See Your Guide to This Issue for further information

[illegible]

The columns rushed on with a desperate * * * by Sir J. Outram and myself, Lieutenants Henson and Hanscock of my staff, and overrunning every thing we established itself within the inclosure of the Residency.

The * * * garrison may be more easily conceived than described; but it was not until the next evening that the storm, gale, tempest, and ruin, and the rich and wounded, continued to be the scene of the enemy, could be brought step by step within this inclosure and the adjacent palace of Thurston.

Spasmodic Asthma

The most minute cases of this dreadful complaint have been cured by a few doses of *Jonas Whitcomb's Remedy for Asthma*, and in no instance has it failed to give immediate relief. Prepared only by JOSEPH BURNETT & CO., Boston. For sale by all Druggists at \$1.00 per bottle.

MITCHELL'S SILVER OIL
For Sewing Machines.

CARLE & STRONG, Agents, 123 Water Street, N. Y.

The Shadow in the House.

BY JOHN SAUNDERS.
This novel has been pronounced by competent critics to be equal in power and interest to any novel ever written in this country or England.

M. DOOLADY, 49 Walker Street, N. Y.

Premature

Loss of the Hair,

Which is so common now-a-days, may be entirely prevented by the use of Burdock's Coarsine. It has been used in thousands of cases where the hair was coming out in handfuls, and has never failed to arrest its decay, and to promote a healthy and vigorous growth. It is, at the same time, unrivalled as a dressing for the hair. A single application will render it soft and pliant for several days.

II. WORCESTER'S
IMPROVED PIANO FORTES,
Manufactory & Salesrooms,
14th St., cor. 2d Av., N. Y.

PREVENTS CROUP. — DR. FOOTER'S
MAGNETIC CROUP TIPPET, used at night, is
guaranteed to prevent Croup. Price \$1. Sent by mail
postage paid, on receipt of price, by Dr. E. B. FOOTER, No.
546 Broadway, N. Y.

GREAT CURE.—DOCTOR LELAND'S
Anti-Rheumatic Bland permanently cures Rheum-
atism, Gout, and Neuralgia. Price \$2 00. Sent per m-h.
Descriptive Circulars sent free.
G. SMITH & CO., Sole Proprietors,
409 Broadway, N. Y.

Semmons & Co.,
Opticians.

No. 609; Broadway, under the Lafarge House, N. Y.

Sands' Sarsaparilla

In all cases where the depressed condition of the blood is evidenced by Eruptions, Itchings, or Swins, its operation will be found in the highest degree salutary.

FARM WANTED.—An improved Farm, of about 100 acres, within forty miles of New York City, and accessible by Railroad or Steamboat. Address, stating price, C. W., Box 1647, N. Y. Post Office.

SORE CORNS and **BUNIONS** are really
CURED by the use of **SWINE CORN PLASTER**.
For sale by E. DUPUY, Druggist, No. 600 Broadway.
Sent by mail on receipt of 30 cents.

Wedding Cards. Notes, &c.—All the new styles elegantly engraved at Everdell's Old Wedding Card Depot, 302 Broadway. See the new Envelopes, Satin Tia, &c. Specimens sent by mail to all parts of the country.

'Women of New York.'

MRS. HANIKIN'S Curious new Book of Female Characters in the City. Very interesting, and strictly moral. Fancy binding. 350 Pages. 50 Engravings. 56 Portraits. Mailed free for \$1. AGENTS Wanted—Ladies and Teachers. Description of Book and Particulars mailed gratis. HANIKIN & CO., 191 Nassau Street, New York.

Three Wonderful

SEWING MACHINES



The New Singer
AUTOMATIC
(SINGLE THREAD)
"It Runs with a Breeze."

The New Singer
VIBRATOR
More Modern, Lighter
Running and Simpler
than any other.

The New Singer

100 years of KEEPING HOUSE

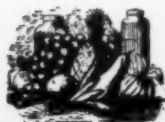


This lady is Catharine Esther Beecher, one of the thirteen children of Lyman Beecher, a sister of Harriet Beecher Stowe, and, unknowingly, something of a prophetess. An indefatigable campaigner for liberal education for women (although—for reasons best known to herself—she opposed woman suffrage), she spent the better part of her seventy-eight years establishing what she called Female Institutes, writing various works on religion, health and domestic science (which she taught in her schools) and pursuing the philosophy that since woman's place is in the home—and in that day, it *was*—it must be a pleasant place, dignified, well-organized, and as relieved of unnecessary drudgery as possible. In her book, *A Treatise on Domestic Economy for the Use of Young Ladies at Home*, she touched on almost every phase of homemaking with authority, great sensibility and succinctness. She knew what she was talking about and how to say it, and were she alive today she would be that rare creature—a Cassandra justified: most of her prophetic wishes have come true. She was a lady, a bluestocking and a rebel. She deplored the fact that while the men of the day spent almost ten years of their lives being educated for “law, medicine or divinity” (evidently the only professions she felt worthy of ten years’ study) with “numerous institutions, extensive libraries and abundant and costly apparatus,” their wives were expected to meet the demands of “most of the government and economics of the family state” with no other preparation than what they had gleaned from their mothers, the little red schoolhouse and, at best, a female seminary where they were taught deportment, embroidery and a smattering of French. She detested the kind of drudgery that is the result of mismanagement, misinformation and lack of domestic knowledge, and she devoted her life to scotching it.

She knew what could be done with enough money, and with not enough.

She believed that kitchens should be functional and convenient, and with the resources available in her day, she taught her pupils how to make them so. Although she was a woman ahead of her time, the nineteenth century was better for

[Continued on page 120]





"A young woman who has never done housework is as unprepared to take charge of a kitchen as of a man-of-war"

MURRY WYKE





"The following directions for a dinner party are for a young housekeeper in moderate circum-

her, and she is interesting today not only for her contribution to domestic felicity, but for what lay behind her preoccupation with the channeling and conservation of time and energy. She put it very well: "Every woman ought to start with the assumption that the moral and religious interests of her family are of more consequence than any worldly concern, and that these shall be the leading object in all her arrangements. Another principle is that our intellectual and social interests are to be preferred to the mere gratification of appetite. A portion of time, therefore, must be devoted to the cultivation of the intellect and the social affections." In short, she was gaining time to devote to the inner man. That was her premise. It was a good one then and it is today, but as we have discovered in our perusal of the past hundred years, everything has changed but human nature. We are quite as prone today to frivol away the time gained from a newly streamlined operation as were Miss Beecher's young ladies. That is not what *found* time is for. It is to gain added stature as a person in whatever way one wills, not (if you will forgive our being peppery) to dream of faraway, nonexistent nirvanas. And now, to see what we have learned from the good old days, we are going to show you a few domestic phases of a hundred years of Americana. Miss Beecher herself will be the commentator—both on the customs with which she was familiar and (as an astute ghost) on those she is now seeing for the first time.

MENU: 1856

SOUP

FISH

A BOILED HAM

A BOILED TURKEY — OYSTER SAUCE

3 ROASTED DUCKS

SCALLOPED OYSTERS

POTATOES, PARSNIPS, TURNIPS, CELERY

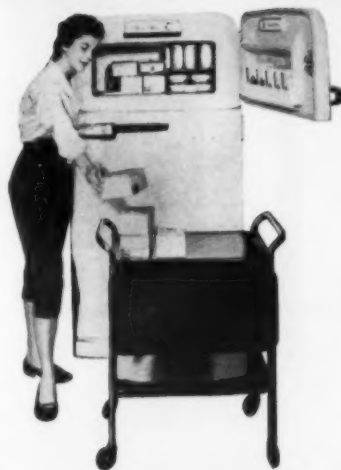
PUDDING

PASTRY

FRUIT

COFFEE

To her directions for a dinner party, Miss Beecher adds the following qualification: "They are not intended for what would be called a *stylish* dinner party, but what in New York, Philadelphia and Boston, in the most respectable society, would be called a plain, substantial dinner, and as complete and extensive as any *young* housekeeper, with the ordinary supply of domestics, ought to attempt *anywhere*." If any young housekeeper today, with the ordinary supply of domestics—which is usually none—were faced with the ordeal of making a complicated soup, boiling a turkey, a ham and a fish, roasting three ducks, scalloping oysters, preparing four vegetables and making two desserts—even in the course of two days—she would probably run screaming home to mother, nor could one blame her. But "the old order changeth." Today, practically the entire modern menu comes out of the freezer. Our hostess may have to do a little light marketing for water cress and cucumbers, but everything else, if she entertains frequently, has long since been on hand. The hens are already boned and stuffed, and the entire meal can be prepared in an hour. Miss Beecher would be astounded, but she would approve. The "toil, anxiety and effort for such an affair" are—happily for today's hostess—a thing of the past



*"There is no doubt that American housekeepers
have greater trials to meet than those of
any other nation" (No more, Miss Beecher, no more!)*

MENU: 1956

SOUP ON THE ROCKS
BONED CORNISH GAME HEN, STUFFED WITH WILD RICE
ASPARAGUS WITH HOLLANDAISE
WATER CRESS AND CUCUMBER SALAD
VIN ROSÉ
GLAZED KUMQUATS
FROZEN FRUITS IN CHAMPAGNE
DEMITASSE

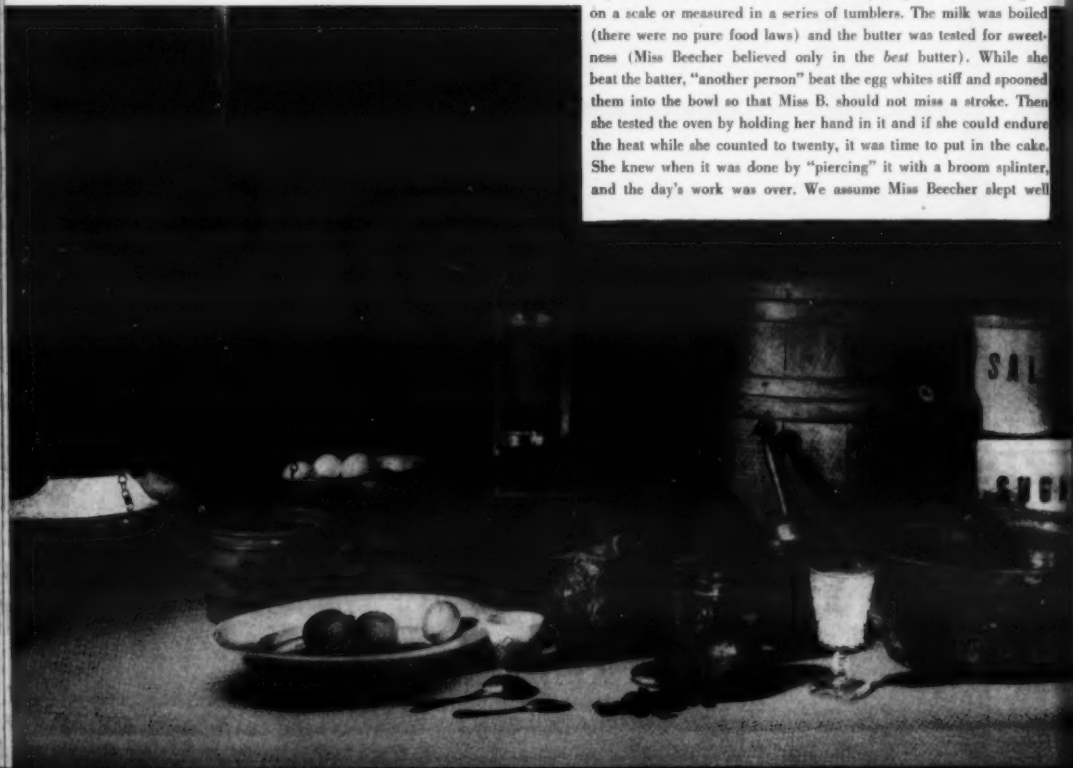
SHUTE WIDE





"To make a cake, tie up your hair so none can fall, put on a long-sleeved apron and do not use the hand, but a wood spoon or spade"

The assembly line required to make a cake a hundred years ago was a formidable affair. The day before she got into actual operation, Miss Beecher pounded her sugar in a mortar with a pestle (it was far too coarse as it came from the grocer), sifted her flour to restore its lightness and because "there may be dirt in it," stoned her raisins, washed her currants, blanched her almonds, sifted her saleratus, set forth her spices and brought down from their shelves her weights, measures, pans and bowls. Then she was ready, and the next day was devoted to the cake itself. Everything was either weighed on a scale or measured in a series of tumblers. The milk was boiled (there were no pure food laws) and the butter was tested for sweetness (Miss Beecher believed only in the *best* butter). While she beat the batter, "another person" beat the egg whites stiff and spooned them into the bowl so that Miss B. should not miss a stroke. Then she tested the oven by holding her hand in it and if she could endure the heat while she counted to twenty, it was time to put in the cake. She knew when it was done by "piercing" it with a broom splinter, and the day's work was over. We assume Miss Beecher slept well





"If you are a systematic housekeeper, you will have your utensils all in order" (Miss Beecher, look!)

A cake, today, can be child's play. One opens a box of cake mix, adds the liquid, plugs in the mixer, adjusts the oven to the proper temperature and then reads a book. There is no pounding of sugar, no sifting of flour, no stoning of raisins. Food processors have taken care of everything—pounding, pulverizing, grinding, stoning and grating. The pure food laws guarantee that all ingredients are pure, the refrigerator watches over the butter and milk. Electric mixers supply the energy, insulated ovens keep the heat concentrated on the cake, not the cook, and the thermometers, oven controls and timers of the modern range do away with guesswork, the uncertainty of inexperience and "broom splinters." Undoubtedly, Miss Beecher baked a very good cake (it should have been, when one considers the energy that went into it) but it was not the triumph of science that, for instance, the contemporary angel food is. Many cooks still bake cakes in the old-fashioned manner, and enjoy it, but we rather think that if Miss Beecher were here today—epicurean that she was—she would be the first to applaud the modern, timesaving approach. It would give her so much more time to ponder upon her essays



SCOTT RYAN



LADIES' ROOMS



One may have risen from an 1856 dinner table feeling like an overindulged Roman, but the service would have been a genuine delight. All hostesses took an inordinate pride in their vast collections of china, silver and linen (they *had* to be vast, to serve dinners for twelve), and a dinner party was as much a display of possessions as a parade of viands. (The patterns seen above were all manufactured a hundred years ago, and still are today—as handsome on contemporary tables as they were amid Victorian carving and plush.) Once the guests had gone, however, the ravages had to be repaired, and it was not a joyous task





Today's hostess, faced with a dinner for twelve, takes refuge in the facility of the buffet. She has to: she may not even possess a dining room, much less twelve chairs and a covey of maids. So the guests help themselves to the game hen, salad and wine, and once they are comfortably ensconced (they can sit on the floor if they like) are served asparagus with hollandaise, and later, dessert. This informality does not mean that there is anything slapdash about the table setting. A buffet can be a very handsome thing, whether set with modern glass and china (as is the one above) or the treasures of Miss Beecher's regime





*"No item of domestic labor
is so frequently done in a
negligent manner as washing dishes"*



Miss Beecher continues: "A full supply of conveniences will do much toward the remedy of this evil." Undoubtedly the evil was remedied, but the "conveniences" spread over half the kitchen: "A large boiler of warm soft water, two large tin tubs, one for washing, one for rinsing, a large old waiter to drain the dishes, a slop pail, a soap dish with hard soap and a fork with which to use it, a deep and narrow vessel in which to wash knives, a swab, towels and three dishcloths, hemmed and furnished with loops." Then one began, and perhaps by sundown, all traces of yesterday's dinner party would be gone, and gone, too, would be the housewife to her bed. Today, in place of all this back-breaking paraphernalia, we have that marvel of compact efficiency, the electric dishwasher. In January, 1955, there were 1,572,500 of them in American homes, and as many contented housewives. 51.3 percent of dishwashing time (a survey reveals) is thus saved. Miss Beecher, take note!

"Scrape the dishes and save tea leaves for sweeping"
(Too late, Miss Beecher. They're down the disposer)



Miss Beecher's laundry, bristling with equipment, was in the basement. Its floor was inclined toward a drain and plastered with "water-lime." A raised platform held "baskets, pails and tubs," irons and water were heated on a stove in a closet, and cold water came from the "reservoir in the garret." Clothes were dried on frames that telescoped into an alcove, and ironed on a table. Despite these aids, Miss Beecher was not happy, and admitted it when she said: "Whoever sets neighborhood laundries on foot will do much to solve the American housekeeper's hardest problem." The problem has been solved—not only with neighborhood laundries, but with automatic washers, dryers and ironers, with the automatic water-softener and with the steam iron. Scientific research has yielded detergents, soaps, bleaches and starches that guarantee such impeccable results that washday is no longer hard work—any day can be washday—and it has lost its claim to that old bugaboo—Blue Monday

"How it would simplify all housekeeping to have washing, ironing expunged from the calendar!"



SCOTT MYER

(Not quite expunged, Miss Beecher, but how infinitely, hearteningly simplified)



THE PAST.

THE PRESENT.

HOUSEKEEPERS, TAKE YOUR CHOICE.

DOTY'S CLOTHES WASHER, lately much improved, and the new UNIVERSAL CLOTHES WRINGER, with Howell's Expansion Gear, and the patent "Stop," save or cost twice a year by saving clothes, besides shortening the time and lessening labor of washing nearly one-half.

FAIR OFFER.—Send the retail price:—WASHER, \$14; EXTRA COGGEL WRINGER, \$5—and we will forward to places where no one is selling, or both, free of charge. If, after a trial of one month, you are not entirely satisfied, we will REFUND THE MONEY on the return of the machines. FREIGHT 25c. **H. C. BROWNING, General Agent.** Large Discount to the Trade everywhere. 33 Cortlandt St., New York.



"The kitchen is necessarily the foundation of all housekeeping"



The kitchen of today is essentially one of good planning, whether it is an assembly of variegated appliances, or, like this kitchen, a series of freestanding, basic units—structurally self-supporting and adaptable to any given space



a

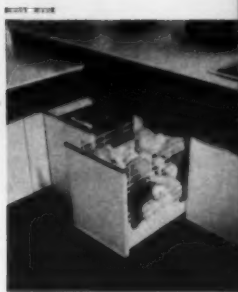
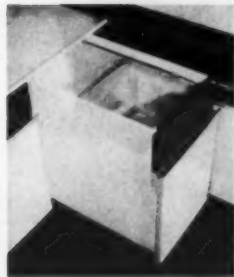
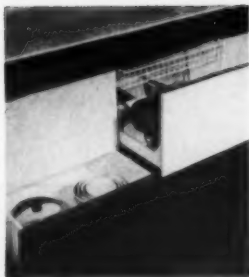
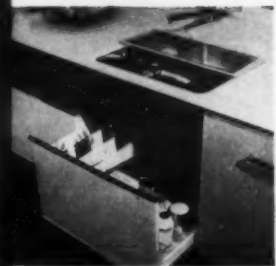


b



c





- a** Smoke-filtering wall oven has French doors—open one and the other opens with it. Automatic controls are located on a panel across the top of the oven, and shelves glide in and out automatically for loading, unloading and the inspection of food. Top of tray-storage drawer below acts as counter.
- b** Shallow, compartmented drawer beneath oven holds ladles, basting spoons and such precautionary measures as asbestos mitts.
- c** Counter high, the refrigerator has 10½ cubic feet of storage space (including a small freezer) and is called "panoramic," which it is. All shelves roll out, the ice-cube unit is a compartment unto itself, and there are special storage facilities for eggs, butter, fresh vegetables and meat. Below the refrigerator is a drawer-type freezer, 6-cubic feet in capacity.
- d** Because the kitchen is designed in modules of two-foot multiples, an unusual elasticity is possible in arrangement of units. For increased flexibility, half modules—such as the carrousel cabinets—are used in corners.
- e** Recessed surface cooking units slip back into the wall when not in use, and provide extra counter-top work area for the cook. Remote controls are located on an eye-level panel above, and pull-out cabinets beneath have trough-shaped shelves for visible storage of canned goods.
- f** Bulk storage drawers extend around kitchen, taper inward for toe room, and are surfaced with 12-inch-high scuff-resistant toe panels.
- g** The old-fashioned wastebasket has been banished, and in its place is a waste-receptacle drawer fitted with a throwaway container.
- h** One base cabinet near the sink is fitted with two deep pull-out drawers, one for bread, the other for fruits and vegetables not requiring refrigeration.
- i** Doors of the wall cabinets glide down. Perimeter lighting above the cabinets is concealed in a soffit which also holds air-conditioning ducts and an automatic exhaust system. Separate lighting panel under cabinets lights counters.
- j** Beneath the self-rinsing, convertible sink are the food waste-disposer, towel racks, and storage space for soaps, detergents and miscellaneous supplies.
- k** Automatic dishwasher is placed—as it should be—next to the sink and beneath the wall cabinets used for china and glass storage.

KITCHEN DESIGNED BY FRIGIDAIRE



BUT OVER

"There will gradually be evolved a solution of the domestic problem which shall be adapted to the life of a new world"



a At eye level, the refrigerator holds easy-to-reach fresh foods, a pivoting compartment for dairy products, a bin for bottled beverages. Below the counter tops are three drawers—one for meats and packaged foods, two for frozen storage in bulk.

b Ice water, crushed ice or ice cubes are produced by pushing one of three buttons at side of unit.

c The electronic oven (left) will roast a 24-pound turkey in about 45 minutes. The second oven uses conventional methods to bake soufflés, pastries, and to please the skeptical cook.

d Specially designed cooking utensils with built-in heating units can be plugged into two electrical outlet bands—one on the work surface of a counter, one behind it on a raised shelf.

e Food preparation center has a pull-out seat that slips under counter, a hinge-top cabinet for sugar, flour, spices, utensils. Soda water, hot instant coffee and tea are dispensed at sink.

f Odorless, electric incinerator is installed at right of sink, below dishwasher, and burns anything and everything.

g Dishwasher, at eye level, is so designed that dishes may be stored in it after washing—need not be put away. The garbage disposer is part of dishwasher: dishes need not be scraped.

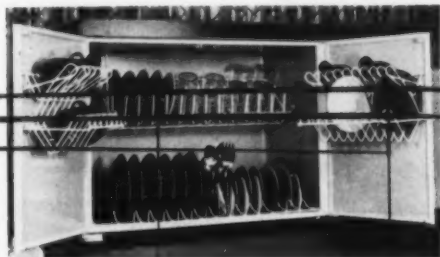
h Clothes are divided into two categories—heavy linens, silk and nylon. Each is thrown down a chute at rear of counter, a button is pushed, and one or the other (never both together) are washed, dried and emerge below to be ironed or put away.

Miss Beecher didn't know how prophetic she was. This design has been envisioned by certain experts as the kitchen of tomorrow, and not too faraway a tomorrow, at that: some of its features are already available to the public. Behind a unified façade, all functional elements—each an independent unit—are completely recessed and concealed. Ovens (there are two, one electronic, one thermal), dishwasher and refrigerator have been re-created in new forms

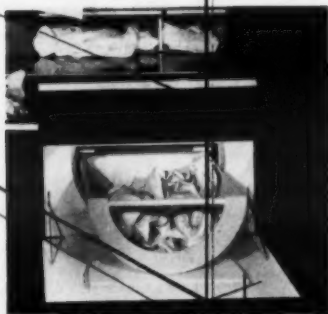
and all placed at eye level. The old counter-top range has given way to a revolutionary new system for pan cooking, and frying and grilling are done on a plug-in griddle in one of the ovens. The laundry is simplicity itself, and the sink is a minor miracle—almost a soda fountain. It is air-conditioned, electrostatic devices automatically remove all traces of odor or smoke, and it is lighted like the Champs Élysées. Yes, Miss Beecher, it is indeed a brave new world.

Nor is that all. Here are inklings of things to come:

- *Electronically operated central refrigeration, including a closet for fur storage and cabinets for cosmetics and perishable medicines*
- *Automatic window closers that are sensitive to the touch of the first raindrop*
- *Kitchen floors that wash, rinse and dry themselves—automatically and in minutes*
- *Dishes washed by ultra-high-frequency energy waves, rather than by water*
- *Food storage automatically replenished by a delivery man who reads a "meter" attached outside the house*
- *An autonomous house with its own source of power—atomic, solar—perhaps both*



g



h

JAN WHITE



If you have apron, spatula and spoon and long for a winter vacation, join us on a trek to faraway places. There's no need to worry about bamboo and iron curtains: tender, succulent bamboo shoots in your own trusty skillet will be your most formidable boundary. Your dromedary will be dates in a Turkish delight. You can pay all those nagging dinner debts with travelers' checks and take as many guests as you like along for the ride. Your passport? Next month's Cook's Tour!

LIVING

FOR YOUNG HOMEMAKERS



The drama of food, its preparation and presentation, is a spicy bill that has been played for ages without losing any of its zest or excitement, and if occasionally it is given an amateurish performance, the fault lies only with its star, the cook—a fledgling actress whose technique simply isn't up to the role. A good cook is probably someone who can cook everything fairly presentably, but a fabulous cook is one who can prepare one dish brilliant enough to make her reputation. As far as everyday fare is concerned, she may have difficulty poaching an egg, but she knows her one specialty to the hilt, and on it rests her fame. Someone has said that there are no homely women, only poor cooks, and it is comforting to remember that even the far from plain Madame de Pompadour, long after Louis XV had turned his amorous eye elsewhere, kept her pretty hands on the reins of the empire (and diamonds in her hair) by the exquisite little suppers she devised and cooked to keep the king enchanted in one way, if not another. The specialty, obviously, is the thing. It may be expensive, take all day to cook and be served once in a blue moon, but—if it is perfect—it will be memorable, and that is all that matters. The little *divertissement* that follows has been concocted to just that end. Each recipe is a collector's item that has endured for a hundred years and proved its mettle by making its cook famous and (double proof) by keeping the cook's husband contentedly at home. They are not simple, but once mastered, they are utterly, indescribably delectable. Now, with your kind permission, the curtain is going up. . .



ILL. BY MICHAEL S. ROSE



ACT I



For years it was the convention of the theater to open what was known as a drawing-room comedy with a whirl of dusters and a highly confidential scene between the butler and the parlor maid in which the audience was permitted to eavesdrop on the below-stairs gossip of the household in question and to get some inkling of what the play was to be about. In a sense, that is what soup does for a dinner: it is a forecast of what is to come; it sets the mood and it provides an entrance for the diva of the piece—the entree. Soup, a century ago, was a formidable affair and, because of the Gargantuan appetites of the day, only one of many courses. Today, a heavy soup can be the mainstay of a meal, but however you serve it, the following recipes are all—as they were called in the *Cay Nineties*—humdingers.

MULLIGATAWNY SOUP

Typical of Far Eastern cooking and a blend of many flavors, this is one of the few great recipes that has filtered down to us from India through England.

1 3-pound chicken cut into serving pieces

$\frac{1}{2}$ cup butter

$\frac{1}{4}$ cup chopped onion

2 teaspoons curry powder

$\frac{1}{2}$ cup flour

5 cups hot water

5 chicken bouillon cubes

2 cloves

salt and pepper to taste

1 teaspoon lemon juice

$\frac{1}{2}$ cup coconut milk or light cream

1 small apple, peeled and chopped

- Melt butter in heavy skillet, add chicken, brown lightly and remove.
- Sauté onions in butter until golden brown. Add curry powder and flour, blending well.
- Dissolve bouillon cubes in hot water and add gradually to curry and onion mixture. Bring to a boil, then add chicken and chopped apple. Simmer for approximately an hour.

- Remove chicken from bones, discard bones, then add lemon juice, coconut milk or cream and the chicken pieces to the soup and reheat.
- Garnish each bowl of soup with slivers of ham, grated fresh coconut, hot rice or chutney
- Serves 4 generously.

MENU

fruit with chutney sauce

French bread toasted

Indian mulligatawny soup with rice

salad of mixed greens

cheese platter

dark buttered bread

coffee

CHICKEN OKRA SOUP

(gumbo de volaille)

This is a "pure" American recipe that originated in the Creole country around New Orleans. The legitimate recipe calls for filé—a delicately flavored powder made from young sassafras leaves. Like okra, it has a gelatinous quality which contributes to a consistency similar to the bird's nest soup of China. Since it becomes stringy when boiled, it must be added at the end of the cooking period. If

it is not available, the okra will provide the necessary thickening.

1 stewing chicken (4 to 5 pounds) cut in pieces

$\frac{1}{4}$ cup shortening or bacon fat

4 cups boiling water

1 small onion, sliced

1 bay leaf

1 cup ham cut in bite-size pieces

3 sprigs parsley

1 teaspoon powdered thyme

2 cups canned tomatoes

salt, pepper and cayenne to taste

1 cup sliced okra

$\frac{1}{2}$ cup whole kernel corn

1 cup oysters

1 tablespoon filé powder

- Cut chicken in pieces and dredge in seasoned flour.
- Melt bacon fat in heavy skillet, brown chicken on all sides.
- Add water, onion, bay leaf, ham, parsley, thyme, salt, pepper and cayenne, cook slowly until chicken falls from bones.
- Drain the stock, remove chicken bones and cut the meat into bite-size pieces.
- Place stock and meat in the soup kettle and add okra and corn. Simmer about 15 minutes.

- Add oysters, oyster liquid and tomatoes and continue cooking 10 more minutes.
- Add the filé powder which has been moistened in a little water and stir well—but do not boil.
- Serve with steamed rice and water biscuits. Serves six.

MENU

chicken okra soup
chef's salad
baked brandied fruit
wafers
coffee
white wine

CROÛTE AU POT

Don't let the list of ingredients for this soup alarm you: you get four dishes from one pot of soup.

1 4-to-5 pound roasting chicken
2 cups well-seasoned stuffing
3 pounds of shin bone or boiling beef

3½ quarts boiling water
1 onion stuck with 3 cloves
1 stalk celery
bouquet garni of parsley, bay leaf and thyme
4 peppercorns
6 medium-size carrots
1 small head of cabbage cut in six wedges

1 tablespoon butter
1 tablespoon flour
2 cups chicken stock
½ cup thick cream
1 egg yolk
1 tablespoon lemon juice

- Stuff the chicken according to chart in *Holiday Fare and Fowl*, page 12, Dec., 1955, LFYH.
- Place the shinbone or boiling beef in a very large stewing kettle. Add onion, celery, bouquet garni and peppercorns and bring to a boil.
- Simmer for 15 minutes, skim, then drop in stuffed chicken.
- Simmer slowly for 3 hours or until chicken is barely tender. Add carrots, cook for 15 minutes, add cabbage wedges, cook 15 minutes longer.
- Remove chicken and vegetables and keep warm in a covered casserole.
- Strain the stock and reserve 2 cups for sauce. Season, reheat remaining stock, serve as soup.
- Place butter in saucepan, heat slowly, add flour, blend well.

- Add 2 cups of strained stock and bring to a boil. Then reduce heat and cook slowly for 5 minutes. Add cream and cook for 5 minutes more.
- Beat egg yolk, blend a little of the sauce into it, then add this mixture to the sauce and remove from heat. Add lemon juice, taste for seasoning and keep hot but do not boil.
- Serve sauce as an accompaniment to the chicken and vegetables.
- Serves 6.

BISQUE DE HOMARD

À LA BENOIST

This magnificent soup was one of the prides of the inimitable Delmonico restaurant in its gilded heyday. If you are really adventurous, here is the original recipe, verbatim. The quantities should be reduced to suit your needs, and for the uninitiated, a little translation is probably in order: a *tammy* is a muslin strainer, a *roux* is a paste of flour and butter, a small *julienne* of lobster meat is a sliver five-eighths of an inch long by one-sixteenth of an inch square. *Quenelles* are tiny dumplings made of pulverized fish or chicken held together with cream, a *cornet* is a pastry tube and *orcanet* and *vegetal carmine* are vegetable dyes. If this all seems fine for Delmonico's but not for you, this recipe is followed by a contemporary quick version which anyone with a blender can run up in no time.

DELMONICO'S RECIPE

Mince very fine one medium carrot, one leek and two onions; fry them in butter and moisten with fat broth—or lean—some parsley sprigs, thyme, bay leaf, garlic, salt and black pepper. At the first boil, put in with this: twelve pounds of raw, live and washed lobsters, continue to boil for thirty minutes, then drain them, break the shells, remove all the meat, reserve that from the claws, and pound the remainder with its equal quantity of wheaten grits. Make a light *roux* with four ounces of butter and five ounces

of flour, moisten it with some of the broth the lobsters were cooked in, boil, skim, add this to the lobster preparation. Heat it all up together, then strain through a sieve and afterward through a tammy, warm it up again and just when ready to serve and very hot, stir into the bisque a piece of lobster butter* and a quart of double cream. Put a garnishing into the soup tureen and pour the soup over; serve as a garnishing the lobster meat from the claws, cut into small julienne and small cream *quenelles*, laid through a cornet on a buttered tin, and poached in a little boiling water.

***Lobster Butter:** Pound one pound of very red spiny lobster shells with two pounds of butter until they are reduced to a paste; put this into a saucepan till the butter is cooked and clarified, then strain it through a piece of muslin into a bowl. As soon as the butter has thrown off its first heat, begin beating it with a spoon till it gets cold, and if needed to be dyed a deeper red shade, then add to it a little orcanet, melted in a small quantity of butter, or clear vegetable carmine.

LOBSTER BISQUE

(the easy way)

1 cup heavy cream
1½ cups milk
1 tablespoon flour
2 tablespoons butter
1 teaspoon salt
1/16 teaspoon pepper
½ cup cooked lobster
special seasonings (this is up to you: a little sherry, perhaps, or brandy)

- Place cream, milk, flour, butter, salt and pepper in glass container of electric blender. Add the lobster and any special seasonings desired.
- Cover and turn on blender. Run until contents are partially blended, 5 to 15 seconds.
- Pour mixture into saucepan and bring to boil over low heat, stirring constantly. Or heat over boiling water until soup tastes done, stirring frequently.
- Garnish with lobster meat from the claws cut julienne.
- Serves 4.



ACT II

Now the plot, presumably, thickens (at least in good plays it does). We have spotted the villain (our appetite), and have a suspicion that he is going to triumph before the play is over. We rather like the ingénue (a light and tantalizing wine) who must have a way with her, what with the increasing laughter. So now for the big scene: it may be a mélange of lobster, shrimp and walnuts or a leg of lamb cooked in brandy and Madeiras. Whatever it is, we are ready for it. If the villain is too strong for us, no matter. We are quite prepared to die happy.

VEAL À L'ITALIENNE

This is a gala dish—a roast of veal glamorized in the manner of a great French chef with a garniture of chopped macaroni mixed with goose liver and truffles.

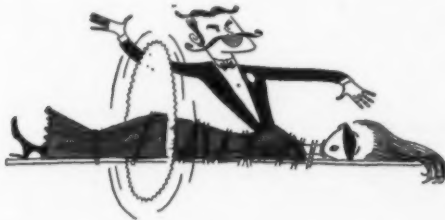
*1 veal roast, boned and rolled (about 4½ to 5 pounds)
6 strips of larding pork
2 cups veal broth or bouillon
3 cups macaroni
½ cup grated Parmesan cheese
1 can goose liver pâté
3 truffles, diced
salt and pepper*

*2 cauliflowers
½ cup dry bread crumbs
½ cup butter
2 tablespoons butter
2 tablespoons flour
1 cup of broth from the meat*

- Tie the veal with the pork and roast in open, shallow pan in 325°F. oven for 2½ to 3 hours. Baste frequently with bouillon.
- Cook the macaroni in salted water, drain and chop it when it is done. Mix in some of the braising liquor from the meat and add the cheese, goose liver pâté and truffles. Mix all the

1 cup coarsely diced raw beets

- Place broth, onion, lemon and celery in glass container of electric blender. Cover container and turn on blender. Blend for 2 minutes; stop blender.
- Add cabbage and beets. Blend until vegetables are barely chopped—about 3 seconds.
- Pour blended mixture into saucepan and bring to boil. Let simmer for 5 minutes.
- Serve topped with a spoonful of sour cream, if desired.
- Serves 4. (The soup may also be chilled and served cold.)



ingredients well and keep hot.

- Take the pork slices from the roast and glaze it under the broiler with some of the juices.
- Trim 2 small cauliflowers and cook whole in boiling, salted water. Drain them. Brown crumbs in butter and sprinkle over cauliflower.
- Serve veal with the cauliflowers at either end of the roast, which should be surrounded with a border of the macaroni.
- Add butter and flour to 1 cup meat broth and serve in separate sauce boat.
- Serves 6 to 8.



RIS DE VEAU À LA DU BARRY (sweetbread with cauliflower and tongue)

- 2 pounds sweetbreads
- salt
- 1 carrot
- 1 onion
- 3 sprigs parsley
- salt and pepper
- 1½ cups stock
- 1 large cauliflower
- 2 egg yolks
- ¾ pound butter
- ½ lemon, juice and grated rind
- 4 cups mashed potatoes
- 2 tablespoons butter
- salt
- 2 tablespoons cream
- 6 slices cooked, smoked, minced
tongue (or 1 small jar)
- 1 cup stock
- 1 cup Madeira
- Clean sweetbreads under cold
running water. Drain well.
- Place in boiling salt water to
cover sweetbreads and cover.
- Reduce heat and simmer for
20 minutes.
- Drain and retain stock.
- Hold sweetbreads under cold
running water, remove their
membranes, dark veins and con-
nective tissue.
- Cut the carrot and onion in
slices, place in a pan with the

- parsley, pepper, salt and stock.
- Put the sweetbreads on top of
the vegetables. Cover and cook
gently for 30 minutes.
- Break up cauliflower and cook
in boiling salted water, drain.
- Make a Hollandaise sauce of
the yolks, butter and lemon
juice in top of a double boiler.
- Dip the cauliflower into the
Hollandaise sauce and place it
on a hot platter. Arrange the
sliced sweetbreads around the
cauliflower and make a border
around the whole dish of the
mashed potatoes, mixed with
the butter, salt and cream. Put
them through a large-nozzled
pastry tube.
- Dust the potatoes with the
minced tongue. Mix stock and
Madeira and warm. Add the
liquor from the sweetbreads
and pour this sauce over the
sweetbreads. Serve very hot.
- Serves 6 to 8.

ROAST SUCKLING PIG

Dr. Kitchener, the cook's oracle
of a hundred years ago, advised
a three-week-old suckling pig.
You may add a week or ten days,
but no more.

- 1 suckling pig
- 1 large onion, chopped
- sage to taste
- 2 cups dry bread crumbs
- 2 eggs
- pepper and salt
- 4 tablespoons butter
- ¾ pound butter for rubbing
- flour for dredging
- strip of aluminum foil
- 1 cup oil
- 2 bunches water cress



1 small apple
¼ cup flour for gravy
salt and pepper

- Make dressing of onion, sage,
crumbs, eggs, pepper and salt
and butter.
- Stuff the pig and sew or skewer
the opening.
- Place a block of wood in the
pig's mouth to hold it open.
- Skewer the legs into position,
pulling the forelegs forward
and hind legs backward.
- Rub pig with butter, dredge in
flour.
- Cover the ears with aluminum
foil to prevent scorching.
- Place pig in a pan in 480°F.
oven for 15 minutes.
- Reduce heat to 350°F., basting
every 15 minutes with oil.
- Roast until tender, allowing 30
minutes to the pound.
- Remove aluminum foil for the
last 30 minutes of roasting.
- Place roast pig on bed of cress
on platter, remove wood from
mouth, and replace with small
apple.
- Drain off excess fat. Add flour,
salt and pepper to drippings
to make gravy.

MENU

clear turtle soup
roast suckling pig
applesauce
browned potatoes
sauerkraut
lemon ice
thin rolled cookies
coffee
white wine

TOURNEDOS

(filets of beef)

Prepare bread croutons, mush-
rooms, vegetables, sauce and po-
tatoes. Brown filets during last
six minutes before serving.

- 1 pound mushrooms, stems cut
even with caps
- 2 tablespoons butter
- 1 teaspoon lemon juice
- 2 No. 2 cans white onions
- 3 tablespoons butter
- 1 tablespoon sugar
- salt and pepper
- 1 No. 2 can potatoes
- 3 tablespoons butter
- salt
- 2 tablespoons chopped parsley
- 6 bread rounds, ½ inch thick
- 2 tablespoons butter

$\frac{1}{2}$ cup butter
6 filets, $\frac{3}{4}$ inch thick
salt and pepper

$\frac{1}{2}$ cup brown sauce
 $\frac{1}{2}$ cup Madeira

- Clean and sauté the mushrooms in butter. Sprinkle with lemon juice and set aside.
- Drain onions, place in skillet over low heat, glaze with meat glaze and sugar. Keep hot.
- Drain potatoes, coat with flour seasoned with paprika, salt and pepper. Dip them in melted butter, brown in oven. Shake several times to brown evenly. Dust with parsley and keep hot.
- Cut bread the size of the filets. Brown in butter, keep them hot.
- Melt $\frac{1}{2}$ cup butter in a pan. Put in filets, brown for about 3 minutes on each side for rare and a little more for well done. The outside should be brown. Season.
- Serve filets on croutons with mushrooms on top, onions and potatoes around the meat.
- Serves 6.
- Add brown sauce and Madeira to the pan. Stir and heat rapidly. Serve over the *tournedos*.

MENU

alligator pear cocktail
tournedos with
all vegetables and potatoes
red wine
apricot ice
nut crescents
coffee

LOBSTER AND SHRIMP WITH WALNUTS

This is a distinguished member of a superlative cook's repertoire.

$1\frac{1}{2}$ cups shelled walnuts
salted water to cover nuts
6 lobsters, $1\frac{1}{2}$ pounds each
1 bunch parsley
2 sliced onions
salt and pepper
 $\frac{1}{2}$ cup vinegar
 $\frac{1}{4}$ pound butter
2 shallots, finely chopped
3 pounds shelled and deveined shrimp
3 tablespoons flour
3 tablespoons butter
 $1\frac{1}{2}$ cups milk
 $1\frac{1}{2}$ cups chicken broth
2 egg yolks
1 cup cream
1 tablespoon butter

2 tablespoons chopped parsley
1 teaspoon lemon juice

- Soak the walnuts overnight and remove inner skins.
- Fill your largest stewing kettle with $1\frac{1}{2}$ gallons of water and then place parsley, onions, salt, pepper and vinegar in it.
- Bring to a boil and add lobsters. Cook 15 to 20 minutes or until they are red.
- Drain and split in half. Open the shells. Set the meat from the claws and tail aside. Wash and dry the shells.
- Melt the butter in a saucepan and sauté the chopped shallots in it. Add the shrimp which will turn pink in a minute, then lobster meat and walnuts.
- Drain off the butter and make a *roux* of the flour, butter, milk and chicken broth.
- Stir a little of the sauce into the yolks and cream. Then add all to the sauce. Heat but do not boil. Add butter, parsley and lemon juice.
- Return the lobster and shrimp to the sauce, fill into the shells and serve hot. Serves 6.

MENU

minted fruit
lobster and shrimp with walnuts
tongue and potato soufflé
with tomato sauce
green salad
baba with sirup
coffee
white wine

JAMBON AU MADÈRE

Short, sweet and delicious. Just buy a ham, a bottle of Madeira and let life take its course.

1 10-pound uncooked, mild cured ham
1 bottle Madeira wine
3 tablespoons flour
salt and pepper

- Place ham fat-side up on rack in shallow roasting pan.
- Pour over the wine and roast at 325°F., 3 hours, or until meat thermometer indicates 150°F. internal temperature, basting frequently with wine.
- At the end of the roasting time turn temperature to 400°F. Glaze the ham.
- Skim the fat off the pan. Make a sauce of the wine and the

drippings in the pan. Add flour to thicken and add salt and pepper to taste. Serve hot with ham.

MENU

ham in Madeira
brown roasted potatoes
Brussels sprouts with chestnuts
applesauce
lettuce and cucumber salad
cold vanilla pudding
coffee

CROWN ROAST OF LAMB

For birthdays, anniversaries and when the boss comes to dinner. Have your butcher prepare the crown from the loin of spring lamb and be sure the backbone is removed so the roast can be carved. Each rib bone must be covered (either with salt pork or aluminum foil) to prevent charring and a sliver of garlic may be inserted in the thickest part of the roast. The garnish of cress and flowers makes it a crown that rests heavy on no one.

14 cups of salt pork
1 crown of lamb (14 ribs)
6 cups mashed, seasoned potatoes

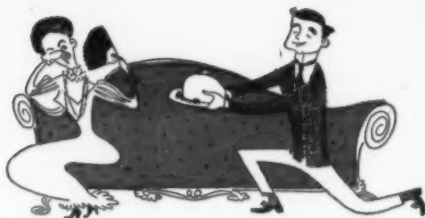
2 cups chopped scallions or young onions
2 bunches water cress

- Wrap salt pork around the ends of the chops.
- Place the crown, ribs up on a rack in an open pan in a slow oven (325°F.). Roast about 3 to 4 hours—use a roast meat thermometer to be sure it is done in the center. The internal temperature should be 182°F.
- Use the drippings in the pan for gravy.
- Add 2 cups of chopped scallions to mashed potatoes and fill the center of the roast with this mixture.
- Garnish the platter and roast with fresh water cress interspersed with fresh flowers.
- Serves 5.

MENU

green pea soup
crown roast of lamb
with cress
and potatoes
red wine
salad with orange slices
coffee ice cream
coffee

INTERMISSION



In the days of the ten, twenty, thirty melodramas, audiences insisted on getting their money's worth—even during the intermission, when curious little vaudeville acts called *olios* were performed. The entire cast stepped out of character and did their parlor tricks—a buck and wing, birdcalls, patter songs and what have you. *Our olio* is a group of salad dressings that are guaranteed to cause a stir. A bridge between the entree and dessert, they have been picking up appetites since the days of Diamond Jim Brady, who loved food only slightly less than his fabulous sparklers and a pretty ankle.

SIX SALADS AND DRESSINGS FOR THE CONNOISSEUR

GRUYÈRE CHEESE DRESSING (for fruit & vegetable salads)

- 1 head Boston lettuce
- $\frac{1}{2}$ cup mayonnaise
- $\frac{1}{2}$ cup heavy cream
- 2 tablespoons tarragon vinegar
- $\frac{1}{2}$ cup grated Gruyère cheese
- 1 cup diced apple
- 1 cup red beets, diced
- $\frac{1}{2}$ cup celery
- 1 orange, juice and grated rind
- salt and pepper
- 1 pinch dry mustard
- Mix mayonnaise, cream and vinegar, add orange juice and rind, salt, pepper and mustard.
- Toss apples, beets and celery in dressing, serve on lettuce.
- Serves 4.

HORSE-RADISH DRESSING (for cold meat salads)

- $\frac{1}{2}$ teaspoon sugar
- $\frac{1}{4}$ teaspoon dry mustard
- $\frac{1}{2}$ teaspoon brown mustard
- 1 teaspoon salt
- $\frac{1}{2}$ cup mayonnaise
- 2 tablespoons vinegar
- 1 tablespoon grated horse-radish
- 1 tablespoon lemon juice
- $\frac{1}{2}$ cup sour cream
- Mix all ingredients together and let stand about an hour for flavors to blend.

SOUR CREAM MAYONNAISE DRESSING (for lettuce, chicken and tongue)

- 1 head Boston lettuce
- $\frac{1}{2}$ cup French dressing
- 1 cup white meat of chicken, cubed
- 3 slices tongue, cut into strips
- $\frac{1}{2}$ cup raw, cleaned mushrooms, sliced
- $\frac{1}{2}$ cup mayonnaise
- $\frac{1}{2}$ cup sour cream
- 1 tablespoon sauce diable (or less to taste)
- 1 tablespoon sauce Escoffier (or less to taste)
- salt and pepper
- 2 tablespoons capers
- Marinate chicken and tongue in the French dressing for 2

hours, then add raw mushrooms.

- Mix the remaining ingredients (except the capers) well, add the chicken, tongue and mushrooms and toss thoroughly.
- Serve on a bed of Boston lettuce and garnish with capers.
- Serves 4 to 6.

POMEGRANATE SALAD WITH CELERY SEED DRESSING

- 1 bunch water cress
- 2 pink grapefruit, sectioned
- 1 avocado
- $\frac{1}{4}$ cup pomegranate seeds
- Wash, dry and crisp water cress.
- Arrange grapefruit sections and thick slices of avocado on bed of water cress, sprinkle with pomegranate seeds and drizzle with celery seed dressing.

Dressings:

- $\frac{1}{4}$ cup salad oil
- $\frac{1}{4}$ cup olive oil
- $\frac{1}{4}$ cup lemon juice
- 1 teaspoon salt
- 1 tablespoon sugar
- 1 teaspoon paprika
- $\frac{1}{2}$ small white onion
- 1 tablespoon celery seed
- Place all the ingredients in glass container of electric blender. Cover container and turn on blender. Run until smoothly blended—about 30 seconds. Makes $1\frac{1}{4}$ cups dressing.

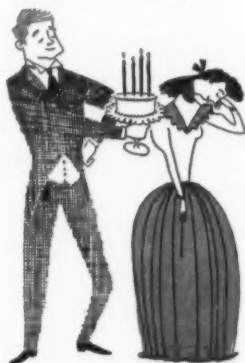


SOUR CREAM DILL DRESSING

(for fish, cucumber or green salads)

- 1 cup sour cream
- $\frac{1}{2}$ teaspoon salt
- 1 teaspoon dill seed, or 1 sprig fresh dill, cut fine
- 1 teaspoon finely chopped scallion

• Mix ingredients in a small bowl



and then beat until flavors are well blended.

ANCHOVY FRENCH DRESSING

(for tossed green salads)

- 1 cup French dressing
- 1 can anchovy fillets, cut fine



2 hard-cooked eggs, chopped fine

- Place ingredients in a jar with a tight cap and shake well.



ACT III

And the sweetest one. It is time for the denouement, the last tender embrace, the mortgage paid off and the villain sent howling into the night. How is it to be done? With a subtle blend of chocolate and oranges, with a *bavaroise à maraschino* (you must read on to decipher *that* secret) or—proof that Victoria knew more than one way to a man's heart—with Prince Albert's favorite pudding. Come what may, it must be the last superb handicraft of a hostess who has learned to cook to conquer.

ORANGES AU CHOCOLAT

At first thought, oranges and chocolate may seem odd bed-fellows, but after dipping into this celestial dessert, you will have to admit that it is a marriage made in a gourmet's heaven.

- 2 oranges, grated, rind and juice
- 2 packages gelatin
- $\frac{1}{2}$ cup water
- 6 squares of chocolate or 6 ounces
- 6 egg yolks
- 6 tablespoons sugar
- 4 egg whites
- 1 cup heavy cream, whipped
- $\frac{3}{4}$ cup toasted almonds or filberts, chopped

1 orange divided in sections

- Grate the rind of the oranges on a fine grater, cut the orange and extract the juice.
- Soak the gelatin in $\frac{1}{2}$ cup of water.
- Place soaked gelatin in the orange juice and heat, stirring constantly until the gelatin is entirely dissolved. Do not let the mixture boil.
- Melt the chocolate over hot water, cool.
- Beat the egg yolks with the sugar until pale and creamy. Add egg whites and continue to beat until well incorporated. Place the mixture in the top of a double boiler and cook

over hot water until it thickens. Do not overcook. Set aside to cool.

- When gelatin, orange mixture is cold and just starting to set at the edges, add the egg mixture and grated orange rind. Last of all stir in the chocolate, which should be a thick liquid, but not hot. Beat well.
- Fold in two-thirds of the whipped cream and pour into an oiled mold and let set in the coldest part of the refrigerator for 2 hours.
- Dip mold into warm water, turn out on a platter and dust with chopped nuts. Garnish with orange sections.

PÊCHES À LA CUSSY

(learn to do this well—you'll know why when you serve it.)

2 layers spongecake

1 cup apricot jam

½ cup white wine

1 pinch salt

3 egg whites

¾ cup sugar

8 peach halves

- Cut the spongecake into rounds the size of peaches. Spread them with a thick layer of the apricot jam mixed with wine.
- Beat the egg whites until stiff, adding the pinch of salt and the sugar gradually.
- Place a peach half on top of each round and cover with meringue. Place in the oven until gently browned and serve

with an apricot-brandy sauce.

• Serves 8.

STRAWBERRY RICE WITH CHAMPAGNE FRUIT

1 cup rice

2 cups cream

½ cup sugar

1 teaspoon vanilla

½ cup whipped cream

2 packages frozen strawberries

2 packages gelatin

¼ cup water

¼ cup strawberry juice

1 lemon, juice only

½ cup strawberry juice

¾ cup white wine

3 cups fresh pineapple

½ cup sugar

1 pint champagne

- Combine rice, cream and sugar

in heavy saucepan and cook slowly for 45 minutes or until rice is soft.

- Defrost strawberries, drain and retain juice. Mash fruit in blender. Set aside.
- Soak gelatin in ¼ cup water.
- Heat strawberry juice with lemon juice until it boils. Add gelatin, stir until it dissolves. Cool slightly, add remaining juice and wine.
- Cool rice mixture. Add vanilla and fold in whipped cream and strawberry mixture.
- Pour everything into a ring mold and place on ice for 2 hours.
- Cut up pineapple, add sugar, put it in ring. Pour over a pint of champagne before serving.
- Serves 6 to 8.



LES RELIGIEUSES

These famous French pastries are named for the nuns they are said to resemble. We hope the nuns also eat them now and then. This recipe combines five basic French recipes.

PASTRY FOUNDATION

1 package piecrust mix

¼ cup butter, softened but not melted

2 egg yolks

¼ cup sugar

- Place piecrust mix in a bowl and make a hole in the center.
- Add egg yolks, sugar and butter and work with a pastry blender, or your fingertips, until you have a very smooth ball of dough.
- Let the dough rest at least ½ hour before rolling out.
- Roll the pastry very thin—¼ inch or less and cut into 3½-inch rounds.
- Grease tartlet tins (3 inches in diameter) or use the back of muffin cups (unlike other pastry, this recipe contains sugar and will stick to the pan

if it is not well greased.)

- Press the rounds in place and prick pastry well with a fork.
- Bake in a moderate hot oven (400°F.) for 10 minutes.
- This recipe will make 10 tarts.

CREAM-PUFF PASTRY

1 cup water

½ cup butter

1 cup sifted flour

4 whole eggs

- Heat water and butter to the boiling point.
- Stir in flour; keep stirring over low heat until it forms into a ball or about 1 minute.
- Remove mixture from heat and cool.
- Add one egg at a time, beat thoroughly after each addition. Use electric mixer for this.
- When the mixture is smooth

and velvety, it is ready to bake. For 10 tartlets you need 10 large and ten small puffs.

- Drop on ungreased baking sheet; bake in moderate hot oven (400°F.) for 45 to 50 minutes, or until they are dry, puffed and golden brown (the large ones take longer than the small ones—place the small ones near the oven door, so they can be removed first.)
- Cool slowly away from drafts.

PASTRY CREAM

(crème pâtisserie in French)

2 cups milk

1 inch vanilla bean

6 egg yolks

1 cup sugar

½ cup flour

pinch of salt

flavoring (coffee, chocolate)

- Scald milk with vanilla bean.
- Beat egg yolks, add sugar and beat until thick and a light lemon color.
- Fold flour into egg mixture
- Gradually add hot milk to above mixture, stirring constantly.
- Pour mixture back into sauce pan milk was heated in and bring to a boil, stirring constantly. Remove from heat.
- Beat until smooth. Strain. Divide cream into $\frac{1}{2}$ and $\frac{3}{4}$ parts.
- To the $\frac{3}{4}$ portion add $1\frac{1}{2}$ squares unsweetened chocolate which has been melted and cooled slightly. Add 1 teaspoon instant coffee to $\frac{1}{2}$ portion.

MOCHA BUTTER CREAM

This recipe is used as frosting and filling for French pastry.

$\frac{1}{2}$ cup water

$\frac{1}{2}$ cup sugar

3 egg yolks

1 cup soft sweet butter

- Boil sugar and water until the sirup falls in a thread from the spoon.
- Beat egg yolks well with electric mixer, if you have one.
- Add hot sirup very gradually to egg yolks, continue beating until mixture is barely warm.
- Add butter in small amounts, still beating constantly.

- Add 1 teaspoon instant coffee, cool in refrigerator until set.

CHOCOLATE BUTTER FROSTING

2 squares unsweetened chocolate

$\frac{1}{2}$ cup sugar

$\frac{1}{2}$ cup water

$1\frac{1}{2}$ tablespoons sweet butter

- Boil sugar and water until it threads from a spoon (238°F.).
- Melt chocolate over hot water.
- Add sirup to the chocolate stirring well.
- Add butter in small pieces and beat until well blended.

HOW TO ASSEMBLE LES RELIGIEUSES

- If you have a pastry tube, force the coffee pastry cream into the small cream puffs with the small plain tube. Otherwise, cut slits into the tops of the puffs and fill using a teaspoon. The chocolate pastry cream goes into the bottom of the big cream puffs. Drizzle the chocolate frosting over the tops and sides of all the cream puffs.
- Place about a teaspoon of mocha butter cream on the bottom of each tartlet and fasten a large cream puff in place. Then put about $\frac{1}{2}$ teaspoon of the butter cream on the top of the cream puff and put a small cream puff on each large one.
- Place a ring of butter cream rosettes around the area where the puffs join, making the centers point upward like little flames. Place a rosette on the top and keep in a cool place until ready to serve.
- Serve to ten underweight people.





While you are resting on the laurels of your first specialty, you can be looking down the list for your next try. Three specialties and all else will be forgotten (and much forgiven). You may have a slight squint, but with three specialties and a loving heart, who cares?



The fact that so much has been done in the past hundred years to save you labor does not mean that you should conserve on loving thought or imagination. The wife who claims her husband will only eat beef (and many wives claim just that) is usually the wife who can't cook anything else, and her husband is a poor, neglected creature who will someday leave her (and justifiably for a really good restaurant).



It takes several years to become a really accomplished cook (which is a long time to wait before asking those attractive people to dinner), but it takes a very short time to learn to cook one thing really well.



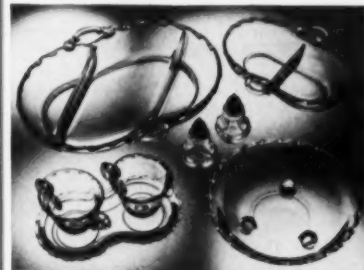
Don't start at the bottom . . . there isn't any room there . . . start at the top with a really exciting dish that requires no specialized skill—only care and then a little sortie into the realm of invention. Smell the spice bottles at the grocer's and select a few that appeal to you, then buy yourself a jar of truffles. One truffle will go a long way, and at 75c a whack, why shouldn't it?



Appreciate the age we live in. In great-grandmother's day it took three days to prepare a good soup stock; today it takes but a few seconds to open a can of bouillon or dissolve a few bouillon cubes for any recipe at all that calls for stock. Great machines are busy sautéing, boiling, simmering, crushing, straining and clarifying . . . reducing, concentrating and dehydrating . . . bringing more pressure to bear than any cook ever had in her elbow. So be thankful for today: great-grandmother would have been giddy with bliss.



Fostoria "Century" adds a new zest to everyday (or special) meals. There is no mistaking the clear and liquid quality of this crystal. Extra durable because it's *hand-molded* by Fostoria. Five-piece place setting: \$6.30*



"Century" Serving Pieces glisten with the unmistakable brilliance of *hand-molded* crystal. Many different pieces in stock. Prices for those shown here: \$1.75 to \$4.00*



Fostoria "American", *hand-molded* crystal, durable even in your dishwasher. Five-piece setting: \$5.25*



"American" Serving Pieces, popular with three generations, now include over 180 shapes—all *hand-molded* crystal. Prices for those pieces shown here: \$.95 to \$5.25*

How could such lovely Fostoria crystal be so durable?

Even your *everyday* table can sparkle with the loveliness of *hand-molded* Fostoria crystal. It's so durable you can make every meal "special". (And if the tots won't appreciate the improvement, don't worry—Daddy will.)

If you are now replacing your present glassware every five or six months, you'll really value the *extra* strength of *hand-molded* Fostoria crystal. Although it costs a little more, it lasts many times longer. Our craftsmen *hand-mold* this crystal so there can be no accidentally weak places. Then, each piece is flame-tempered which provides even more strength and retards chipping. Result: lovely Fostoria crystal, *durable* enough for everyday use.

When you see its clear and liquid beauty, you'll hardly believe such fine crystal can be so practical. That's why we suggest: put "the special-occasion" sparkle of Fostoria *hand-molded* crystal on your table . . . every day.

Five-piece place settings, plus many serving pieces, are available at your favorite store. In open stock because they're made by the Fostoria Glass Company, Moundsville, West Virginia.



*slightly higher in the West

Lovely, durable crystal... hand-molded by... **Fostoria**
TRADE MARK

Daily Morning Democrat.

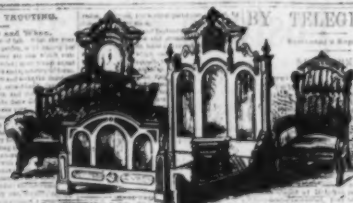
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NO. 215

TROUT AND TROUTING.

Where to Buy and Sell



FAX TELEGRAPH

ACKNOWLEDGMENTS

Department-store life has had its light-some side over the years. Running through the story of the Herpolsheimer Company, established in 1870 in Grand Rapids, Michigan, is a colorful thread of showmanship which, it would seem, did much to enliven the spirits of staff and customers alike. For years, a huge spotlight on the roof would signal the opening of special sales to the surrounding countryside. In 1916, at the height of their fad, "human flies" were employed to scale the outer walls. At one point, Herpolsheimer's took on some of the livelier aspects of animal husbandry: a flock of geese, assembled to celebrate Alma Gluck's appearance in *The Goose Girl*, broke loose in the bedding department; a monkey, part of another promotional venture, escaped and assailed patrons with pots and pans. Beyond such lighter moments, the store has a long and earnest tradition of service to young families who, living in the country's oldest furniture manufacturing center, have developed a deep appreciation of room decoration that reflects the spirit of the past.

A store with a colorful history designs a room in Grand Rapids

[illegible]

Decorated in the French provincial idiom, this living room glows with rich shades of gold and beige in carpet, wallpaper, painted fireplace and touches of copper in accessories. Shallow alcove in dining area (below) is a highlight: partially enclosed from floor, it has cast-iron curtains and scenic wallpaper to give appearance of large window.



BOOTS AND SHOES! Trunks, Traveling Bags,
 The new and best material for all
 Spring Trade. **Brown, Smith & Co.**

MIDNIGHT REPORT.
Spirit of the past.
Reported Exponent for the Democrats
NEW YORK.

(Continued from page 68)

BUILDING DATA

ARCHITECT: RAPHAEL S. SORIANO, A.I.A.

BUILDER: EICHLER HOMES, INC.

STEEL FABRICATOR: KYLE & CO.

Waterproofing & dampproofing	<i>Sisalcraft</i>	American Sisalcraft
Frame	steel beams	Columbia Steel
Exterior walls	<i>Basalite</i> pumice block	Basalt Rock
	exterior plywood	United States Plywood
Insulation	1" <i>Fiberglas</i>	Owens-Corning Fiberglas
Roof structure	steel decking	
Floor surfacing	vinyl tile	Robbins
Interior surfacing	<i>Masonite</i>	Masonite
bath	<i>Formica</i>	Formica
Paint		
exterior	<i>General</i>	General Paint & Varnish
interior	<i>Zolatone</i>	Paramount Paint & Varnish
Windows	<i>Rusco</i> sliding	F. C. Russell
Glass	<i>Pittsburgh</i>	Pittsburgh Plate Glass
Exterior doors	<i>Arcadia</i>	Arcadia Metal Products
Hardware	<i>Stanley</i> sliding door hardware	The Stanley Works
	<i>Sargent</i> lifetime brass lock sets	Sargent
Heating	hot water radiant heating system, <i>Racon</i> boiler	Radiant Heat & Cooling
Hot water heater	<i>Permaglas</i>	A. O. Smith
Plumbing	<i>Briggs</i> Beautyware fixtures	Briggs
	<i>El Camino</i> shower door	El Camino
	toilet seat	C. F. Church
Bathroom accessories	<i>Hall-Mack</i>	Hall-Mack
Electrical equipment	<i>Magnetrip</i> circuit breakers	Zinco
	<i>Romex</i> nonmetallic sheathed cable	General Cable
	<i>Quiette</i> electrical switches	Arrow-Hart & Hegeman Electric
Kitchen equipment	dishwasher	General Electric
	<i>Waste King</i> Pulverator garbage disposer	Given Manufacturing
	<i>Thermador</i> range	Norris Thermador
Built-in furniture	two beds, two sofas, bookshelves, snack bar and dining table	Eichler Homes

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WITH RECESSED LIGHT AND FAN



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\$400—takes only four inches of space for light and fan housing

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It's always a magical moment when puppets have been completed and are about to come to life as people, animals, Cyclopes or men from Mars.

PUPPETRY: NEW TRICKS WITH AN OLD FAVORITE

A hundred years ago, hand-puppetry was well established as an entertainment for young people. Today's child is witnessing a revival of this pastime: sparked by television, puppet theaters are winning new young enthusiasts, while classes are teaching youngsters how to make their own puppets and stage their own plays. From the parents' viewpoint, puppetry has the practical advantage of embodying five creative art forms in one lively art: sculpture, in the molding of faces and hands; painting, in the portrayal of features; costume design, play writing and speech. For the child, it offers an exciting means of self-expression and a finished product that is a tangible one. Although young in years, Harold Huber, Director of Education at the Milwaukee Art Institute, is an old hand at puppetry. As he says, "Puppetry is a project for the home as well as the classroom. All the child needs is help and a bit of guidance."



Making hand puppets is a craft easily carried on in the home. Simple supplies needed for the project are: newspapers (for papier-mâché faces), heavy paper (for necks and hands), flour and water paste, poster paint, brushes, scissors, cloth, Scotch tape, yarn, needle and thread.

As the backbone of puppet, neck must be strong. Cylinder to fit index finger is cut from heavy paper; crumpled newspaper is then wound around neck to form head mass. One-inch strips of newspaper covered in paste are used to bind head to neck; coating of paste over entire surface will make it hard.



When dry, features may be "bandaged" on with paste-covered paper strips, or painted on with bright poster colors. Hair for puppets can be fashioned out of yarn, twine, steel wool, or similar material.

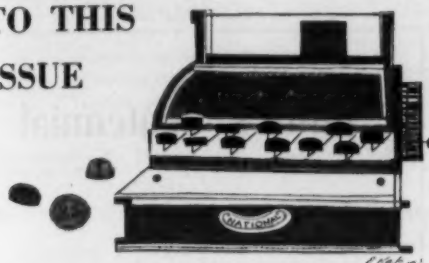


Costumes will complete the child's creation; buttons, feathers and beads can heighten the effect. Simple stage frame can be made from scrap lumber, with painted brown paper forming backdrop.



Appropriately named and with a story written around them, puppets are ready for that exciting event—their first show. "Puppets," says teacher Huber, "can be happy, sad—whatever the child expresses through his hands."

YOUR GUIDE TO THIS ISSUE



The following items appear in special features in this issue. ALL PRICES QUOTED ARE APPROXIMATE AND SUBJECT TO CHANGE.

A HOUSE THAT TOOK A HUNDRED YEARS TO BUILD

Pages 70-77

Living-dining area

Pages 72-73

Heywood-Wakefield:

(established 1826)
Sofa\$359.50

Love seat\$219.50
Lounge chairs (each)\$139.50
Square cocktail table\$99.50
Lamp table\$49.50
Drop-leaf extension table\$124.50
Side chairs (each)\$39.50
Buffet\$129.50
Susan Stria drapery fabric (per yd.)—Walter Fabrics\$1.89
Solitaire carpet (per sq. yd.)—Mohawk (established 1885)\$9.95
Lamps—Stiffel
Shutter panels—Devereux

Davenport dinnerware (per 5-piece place setting)—Haviland\$11.95
Surf Mold stainless steel flatware (per 6-piece place setting)—Win. A. Rogers\$6.25
Reflection stemware (each)—Fostoria (established 1887)\$2.90

Family room

Page 73

Daystrom: (established 1892)
Round table\$54.95
Wire-back chairs (each)\$17.50
Serving cart\$44.95

BREAKING THE CLIMATE BARRIER

Pages 78-83

Pages 79-80

Whitney: (established 1826)
Sofa\$304.50
Armchair\$163.50
Ottoman\$47.00
Desk\$169.00
Comb-back armchairs (each)\$52.00
Bench\$39.50
Pad for bench\$24.00
Nest of tables\$54.50
Drapery fabric (per yd.)—Standish (established 1896)\$11.95
Gold & gray wool carpet (per sq.

yd.)—Sanford (established 1825)\$12.50

Page 81

Whitney:
Harvest table\$99.00
Black lacquer chairs (each)\$18.00
Aqua drapery fabric (per yd.)—Standish\$1.00
Vinyl floor tile—Robbins
Shutters—Cannon Craft

ELEVEN STORES REFLECT THE TASTES OF THE HOMEMAKERS THEY SERVE

Pages 96-117

Page 99

Thomasville Chair: (established 1904)
Server\$105.00
Drop-leaf table\$103.00
Fiddle-back chair\$76.50
Fiber seat armchair\$32.00
Drop-leaf coffee table\$35.00
Upholstered armchair—Shaw\$95.00
Casablanca drapery fabric (per yd.)—Waverly\$3.99
Carpet (per sq. yd.)—Gulistan (established 1896)\$11.95
[Continued on page 146]

Beautiful Lines are
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Cushioning

Small Cherry High Table by
John J. Mendenhall, Inc.
Indianapolis, Ind.

US
RUBBER

United States Rubber

Stores Celebrating Street & Smith's Centennial

Stores across the country are helping to celebrate Street & Smith's centennial by documenting *100 Years of Life in America* as seen in the January issues of Charm, LIVING For Young Homemakers and Mademoiselle. Readers can see many of the ideas brought to life in the following stores and cities:

J. N. ADAM & COMPANY, Buffalo, New York

B. ALTMAN & COMPANY, New York, New York

BARKER BROS., Los Angeles, California

BLOCK & KUHL COMPANY, Peoria, Illinois

BOSTON STORE, Milwaukee, Wisconsin

JOHN BREUNER COMPANY, Berkeley, Oakland, Richmond,
Sacramento, Vallejo, California

JOHN A. BROWN COMPANY, Oklahoma City, Oklahoma

BROWN, DUNKIN COMPANY, Tulsa, Oklahoma

CARSON, PIRIE SCOTT & COMPANY, Chicago, Illinois

THE CRESCENT, Spokane, Washington

THE DENVER DRY GOODS COMPANY, Denver, Colorado

DEY BROTHERS & COMPANY, Syracuse, New York

ELDER & JOHNSTON COMPANY, Dayton, Ohio

EMERY, BIRD, THAYER D. G. CO., Kansas City, Missouri

FAMOUS & BARR COMPANY, St. Louis, Missouri

FOLEY BROS. D. G. CO., Houston, Texas

FREDERICK & NELSON, Seattle, Washington

GIMBEL BROS., Philadelphia, Pennsylvania

GIMBEL BROS., Pittsburgh, Pennsylvania

GLADDING'S, INC., Providence, Rhode Island

THE GOLDEN RULE, St. Paul, Minnesota

THE HECHT COMPANY, Washington, D. C.

HERPOLSHEIMER CO., Grand Rapids, Michigan

HIGBEE COMPANY, Cleveland, Ohio

HOCHSCHILD, KOHN & COMPANY, Baltimore, Maryland

D. H. HOLMES COMPANY, LTD., New Orleans, Louisiana

J. L. HUDSON COMPANY, Detroit, Michigan

INNES, Wichita, Kansas

JORDAN MARSH CO., San Diego, California

JOSKE'S OF TEXAS, San Antonio, Texas

LAMMERTS, St. Louis, Missouri

LASALLE & KOCH COMPANY, Toledo, Ohio

LIPMAN, WOLFE & COMPANY, Portland, Oregon

LOVEMAN, JOSEPH & LOEB, Birmingham, Alabama

B. LOWENSTEIN & BROS., INC., Memphis, Tennessee

MAAS BROTHERS, Tampa, Florida

NAU'S, INC., Green Bay, Wisconsin

ORCHARD & WILHELM COMPANY, Omaha, Nebraska

SANGER BROTHERS, Dallas, Texas

SIBLEY, LINDSAY & CURR COMPANY, Rochester, New York

THE STEWART DRY GOODS COMPANY, Louisville, Kentucky

W. C. STRIPLING COMPANY, Fort Worth, Texas

THALHIMER BROTHERS, Richmond, Virginia

H. P. WASSON & COMPANY, Indianapolis, Indiana

THE WHITE HOUSE, San Francisco, California

T. D. WHITNEY COMPANY, Boston, Massachusetts

YOUNKER BROS., Des Moines, Iowa

ZCMI, Salt Lake City, Utah

A house that took a hundred years to build

(Continued from page 77)

BUILDING DATA

ARCHITECTS: JOHNSON, GRAY & ASSOCIATES

BUILDER: BALDWIN BROTHERS, INC.

HEATING ENGINEERING: IRON FIREMAN

LANDSCAPE ARCHITECT: THEODORE W. HASENHUEL

Waterproofing & dampproofing	Theroseal	Standard Dry Wall Products
Insulation		Wood Conversion
Floor surfacing	oak strip flooring Floron (kitchen)	E. L. Bruce Palms
Exterior walls surfacing	Masonite Tempered Pseudwood	Masonite
sheathing	Weather-Shield gypsum sheathing	Certain-teed
Interior surfacing	plaster ceramic tile (bath)	Certain-teed Mosaic Tile
Roof	built up	Barrett
Paint exterior	O'Brien "75" House Paint	O'Brien
interior	O'Brien Liquid Velvet	O'Brien
Wood window units	Andersen Flexivent	Andersen
Glass		Pittsburgh Plate Glass
Doors exterior	Morgan	Morgan Sash & Door
closet	sliding	Mengel
Hardware	National lock sets	National Lock
Heating	SelecTemp	Iron Fireman
Hot water heater	Pernmagas	A. O. Smith
Plumbing	Briggs Beautyware fixtures	Briggs
Bathroom accessories	Hall-Mack	Hall-Mack
Electrical	Federal panel boards & circuit breakers Pasmour switches Moe Light fixtures	Federal Pacific Electric Pass & Seymour Thomas Industries
Kitchen equipment	range, refrigerator, dishwasher, garbage disposer vent fan Consoweld counter tops	Crosley Pryne Consoweld

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The "Coral Reef"

The "Grand Haven"

The "Diamond Jubilee"

The "Boat House of Farming"

The "Rebecca Thorpe"

The "Lorraine"

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JAMESTOWN LOUNGE CO.
Jamestown, N. Y.

The "Cindy Griffith"

considered the apotheosis of machine design. The average American was outraged by the idea of supplanting wood with cold hard steel and asserted loudly that he would have none of it. But within a very few years there was hardly a middle-class home in the U.S. that did not boast a chrome dinette set or tubular metal furniture on the lawn. The Paris-inspired "moderns," however, was having a tough time. For one thing it was expensive, and the financial events of 1929 and the years following had chilled the public's ardor for mere expensiveness. Everybody was shaken by insecurity—from the millionaire who had dropped three-quarters of his fortune in Wall Street to the factory worker who never knew from day to day how long his job would last. They developed, quite reasonably, a nostalgia for the good old days, a sentimental attachment to the past. To everybody but the adventurous few, the early American styles on view in the Metropolitan Museum's American Wing seemed "warmer," more sympathetic and consoling than anything they had

seen in the way of modernistic (although the Metropolitan had several exhibits of modern industrial art, too).

The modernists might have had to admit defeat all together if it had not been for one exhibit at the Chicago Century of Progress in 1933. There the public saw the Scandinavian version of modern in the Swedish Pavilion designed by Joseph Urban. The Swedish designs were simple and direct, less fantastic than the French, less severe than the "machine art" of the Germans, and with a certain affinity for the simple provincial versions of early American. Here at last was a modern style Americans could take to. As the thirties passed, more and more Americans became converted to "Swedish modern." The American version of the style that started in Paris had one last airing in the exhibits at the New York World's Fair of 1939. Today the Scandinavian is still the dominant influence to be seen in the great majority of modern American furniture.

The more severe brand of modern, specifically calculated to

make the most of machine techniques, got its first big boost in an historic exhibit that opened at the Museum of Modern Art a few months before Pearl Harbor. Organic Design in Home Furnishings was the first major project of the museum's new department of industrial design. Seven manufacturers co-operated with it by making the prize-winning designs from a competition held the year before, and twelve of the country's leading department stores put the new furniture on sale. Among the prize-winners was a new name—Charles Eames. He and Eero Saarinen had collaborated on the prize-winning chair—an armless upholstered design with a form-fitting foundation of molded plastic padded with foam rubber.

During World War II, furniture production for civilian use came almost to a dead stop, but research and development of furniture-making techniques—as applied to war material—moved ahead faster perhaps than at any other period in our history. The results were spectacular advances in the molding of plywood and

plastics, in plywood adhesives, electronic gluing and synthetic finishes. It should not, therefore, have been surprising that the first bombshell to shake the furniture world after the war was a molded plywood chair. In the spring of 1946, the Museum of Modern Art, picking right up where it had left off five years before, exhibited a series of new chairs designed by Charles Eames. All had seats and backs of molded plywood; most had metal legs, and the seats were attached to the legs by a rubber shock mount. To the average museum visitor, they looked decidedly queer.

Summing up public reaction, *Architectural Forum* reported that "press and public gaped" and "designers gaped even more audibly." *The Providence, Rhode Island Sunday Journal* ran a series of photographs of the chairs under the headline: "Revolution—That's What It Is!" More conservatively, the *New York Times* advised that "This is definitely furniture for use and not likely to find favor with families who have been saving up to buy a

(Continued on page 142)

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100 years of furniture [Continued from page 141]

mahogany highboy." Another New York daily, *PM*, hired a show girl—big, beautiful and blonde—from Billy Rose's *Diamond Horseshoe* to be photographed in the chairs, and quoted her as exclaiming, "My goodness! It feels like I'm sitting in somebody's hands."

Almost two years went by before the Eames chair was put into regular production, and few except the designer himself and his most ardent admirers would have predicted that it would be a commercial success. Public taste, however, changed rapidly after 1945, and today the original chair has become a kind of classic. Almost 500,000 of them have been sold at prices ranging from \$29.50 to \$39.50 and the design itself has inspired innumerable cheaper copies.

The battle between traditional and modern continued to rage during the postwar forties, with modern slowly but surely gaining ground. As the result of an obscure incident in 1949, its de-

sign took on a somewhat different flavor, and its popularity, another spurt. The Architectural League of New York staged a small exhibition of contemporary European furniture and textiles which included, in the Danish group, two chairs by Finn Juhl. Their sculptured lines—a combination of elegance, grace and undeniable comfort—were the hit of the show. The Museum of Modern Art arranged to buy one of them, and Georg Jensen, the other. The following year Jensen began to import Juhl's chairs from Denmark, and the Baker Furniture Company invited the Danish architect to design a collection of furniture to be made in this country. Both imported and domestic versions of Juhl carried top-level prices, but the influence of his designs on less expensive furniture was immediate and widespread. Americans welcomed "Danish modern" in the early fifties as they had welcomed "Swedish modern" in the thirties. The result was a trend toward

warmer, medium-toned woods and softer, sculptured curves that was given yet another push by the more exuberant modern that was coming over from Italy.

Meanwhile, as modern caught up to traditional in popularity, there was a noticeable change in the contemporary versions of period designs. Traditional furniture became simpler, more efficient and easier to care for—a departure which some manufacturers justified by editing their labels to read *Transitional*. The more elaborate period styles were replaced by adaptations of Directoire, Biedermeier and a stripped-down version of Louis XVI which was given the mystifying name, *Italian Provincial*. Whatever its label—French or Italian, modern or traditional—it bears a likeness to the more restrained versions of 1925 "moderne."

And so the cycle has been completed. The battle that started 30 years ago is over, but it is a moot question as to who has won. Certainly the passion for authenticity

inspired by the American Wing of the Metropolitan Museum of Art has waned to the vanishing point. Exact reproductions of authentic period pieces in any style are almost as scarce as Victorian lambrequins. On the other hand, the original fervor of the modernist doctrine seems to have waned, too. Both the avant-garde and the commercial Scandinavian schools of modern give the impression of concentrating on looks rather than theory. Perhaps their theories are no longer so important now that air-conditioning, soil-resistant fabrics and scores of other technical advances have lessened the headaches of housekeeping—even in houses cluttered to the rafters with expensively carved antiques.

Neither the modern nor the traditional school can take credit for the most spectacular development of the nineteen fifties—the do-it-yourself movement. Making tables out of flush panel doors, attaching wrought-iron legs, hand-me-downs or cushioning ph-

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The two-piece bud vase in fluted pink glass (left) is a century-old product of the Fenton Art Glass. Slender black glass bud vase (right), by Bryce Brothers, is identical with the 100-year-old original. Hobnail milk-glass vase by Imperial and milk-glass swan dish by Westmorland (below) made today from designs more than a hundred years old.



LESLIE GUY-BREAST



Amber glass pitcher by Bryce Brothers. Cauliflower pitcher and hobnail pitcher by Wedgwood. Spoon by Gorham from a Paul Revere design.

Breaking the climate barrier

(Continued from page 83)

BUILDING DATA

ADAPTED FROM PLANS BY ARCHITECT DONN EMMONS, A.I.A.

BUILDER: JACK SMALL

Floor surfacing	vinyl tile	Haskins
Surfacing		
interior	Gold Bond gypsum wallboard	National Gypsum
	Samara plywood	United States Plywood
	Hermosa tile in bath	Gladding, McBean
Insulation		
roof	laminated Celotex	Celotex
exterior wall	Gold Bond batt	National Gypsum
Paints & stains		
exterior	redwood stain	Du Pont
interior	Lox	Phelan-Faust
Doors		
exterior, interior & closet	Mengel cherry wood	United States Plywood
Windows		
glass	Aluwintite	General Bronze
	Thermopane	Libbey-Owens-Ford
Hardware	residential lock sets	Sargent
Heating & air-conditioning	locally engineered hot water heating system with Airtemp cooling	Chrysler
fuel & source controls	gas hot water tank thermostat	Day & Night Chrysler
Plumbing	fixtures	American-Standard
	toilet seat	C. F. Church
	Miami-Carey cabinet	Miami Cabinet Division, Philip Carey
Bathroom accessories	Hall-Mack	Hall-Mack
Electrical	Stab lock circuit breaker	Federal Pacific Electric
	Wiremold fixtures	Wiremold
Kitchen & laundry equipment	cook top & oven, refrigerator, freezer combination, dishwasher, washer & dryer	Hotpoint
	Textolite counter tops	General Electric

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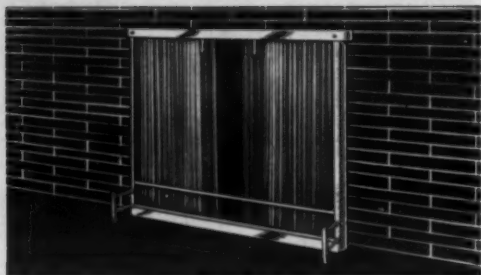
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Decorating ideas,
colorful finishes,
hints, measuring in-
structions for regular
and unusual fireplaces

Your guide to this issue

[Continued from page 137]

Page 101	
Bernhardt: (established 1899)	
Buffet	\$155.00
Round dining table	\$97.50
Armchair	\$29.50

Page 105	
Conant Ball: (established 1852)	
Cabinet	\$139.50
Dining table	\$85.00
Open armchairs (each)	\$24.95
Lounge chairs (each)	\$79.50
Nest of tables	\$52.50
Chair	\$79.50
Ottoman	\$35.00
Carpet (per sq. yd.)—Aldon	\$8.95
Lightoller: (established 1904)	
Hanging fixture	\$32.50

Page 106	
Dresel: (established 1903)	
Sofa	\$339.50
Open armchairs (each)	\$219.00
Spindle tables (each)	\$45.50
Snack tables (each)	\$29.50
Extension table	\$119.00
Dining chairs (each)	\$44.50
Armchairs (each)	\$52.50
Drop-leaf table	\$104.50
Buffet	\$135.00

Pages 106-109	
Slate-top buffet—	
Heritage: Henredon	\$309.95
Century:	
Sofa	\$399.95
Club chairs (each)	\$139.95
High-back chair	\$139.95
Cocktail table	\$69.95
Step table	\$59.95
End table	\$44.95
Dining table	\$99.95
Armchairs (each)	\$28.95
Side chairs (each)	\$25.95
Buffet	\$124.95
Commode table	\$59.95
Fortizian curtain fabric (per yd.)	
—Celanese	\$2.25

Page 111	
Vista:	
Couch	\$189.95
Cocktail table	\$49.95
Triangular tables (each)	\$7.00
End table	\$44.95
Dining table	\$99.75
Side chairs (each)	\$27.95
Chaircraft:	
Mrs. Chair	\$139.95
Mr. Chair	\$149.95
Carpet (per sq. yd.)—Bigelow	
(established 1825)	\$8.95

Page 113	
Conant Ball:	
Sectional sofa (each unit)	\$196.00
Cocktail table	\$49.95
Lounge chair	\$77.00
Ottoman	\$38.00
Buffet	\$149.50
Side chairs (each)	\$24.95
Drapery fabric (per yd.)—Waverly	
	\$7.50
Funda Weave cotton carpet (per sq. yd.)—Belrug	
	\$7.95

Page 114	
Kinkel: (established 1901)	
Fruit-wood chests (each)	\$119.00
Bed	\$119.00
Coffee table—Hekman	\$119.00
Armchairs (each)—Century	\$119.00
Rug (per sq. yd.)—Needlecraft	


100 YEARS OF KEEPING HOUSE

Pages 114-115	
Bullfinch Queen's Ware dinnerware (per 5-piece place setting)— Wedgwood (established 1759)	
Wellesley soup tureen	\$119.00
Reed & Barton: (established 1899)	
Pointed Antique sterling dinnerware (per 6-piece place setting)	\$119.00
Victorian silver-plated gravy and tray	\$119.00
Silver-plated candelabrum	\$119.00
United States Glass: (established 1873)	
Kings Crown water goblets (each)	\$119.00
Kings Crown footed fruit bowl	\$119.00
Sandwich wine goblets (each)	\$119.00
Duncan & Miller Div.	\$119.00
Irish Linen Guild:	
Damask tablecloth	\$119.00
Extra-large napkins (each)	\$119.00
Almsden Roast Wine	\$119.00
Flowers—Florists Telegraph	\$119.00

Still life	
Haviland: (established 1842)	
Montmery salad plate	\$119.00
Montmery vegetable dish	\$119.00
Montmery coffeepot	\$119.00
Reed & Barton:	
Festivity tomato server	\$119.00
Festivity serving fork	\$119.00
Fitzhugh salad plate—Spode	\$119.00
Gorham: (established 1831)	
Napkin ring	\$119.00
Cream pitcher	\$119.00


Page 115	
Arzberg:	
Jet demitasse cups & saucers (each)	\$119.00
White dinner plates (each)	\$119.00
Crystal water goblets (each)	\$119.00
Reed & Barton:	
Sabrina stainless flatware (per 6-piece place setting)	\$119.00
Pointed Antique sterling carver	\$119.00
Flaxnap napkins (each)—Lam	\$119.00
Table accessories—Georg Jensen	
Marble-topped table—Rene Boudier	\$119.00

Still life	
Indian Tree plate—Spode (established 1770)	\$119.00
Gorham:	
Sugar bowl & cover	\$119.00
Paul Revere salt spoon	\$119.00
Ogival decanter—Imperial (established 1904)	\$119.00
King's soup ladle—Wallace (established 1835)	\$119.00



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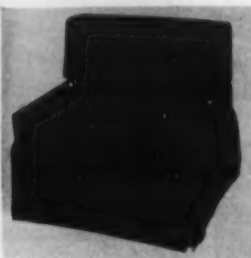
Nothing new under the sun [Continued from page 24]



WARRAW COLLECTION



Dual-purpose chairs in 1870 were boxlike models of Victorian modishness, opened out into single beds that probably accounted for many a sleepless night. Later, the popular Morris chair converted to a sort of lounge; 1910 model (above) possessed noticeably simpler lines. One current chair-bed development is *Castro's Convertible* ottoman with inner-spring mattress (left) which opens out to a full-length bed



BETHMANN ARCHITECT



A rocking chair of 1869, "air-conditioned" by a quaint bellows system, doubtless never saw full production. Sane, far-hand-somer version of today is the *Shaw Air-Chair* whose seat and back pass flow of air generated by tiny electric motor

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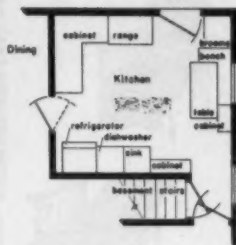
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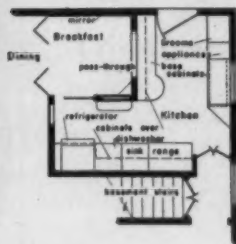
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THE NEW KITCHEN



down door concealing electric
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work counter for such kitchen
as waffle iron or mixer (right);
designed drawers (below) offer
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[Continued on page 152]

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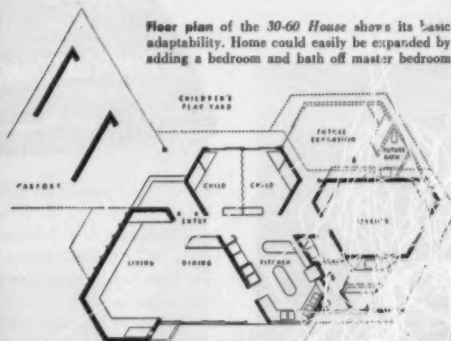
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HOME SHOW: TODAY'S WAY TO HOUSE-HUNT

A century ago, about the only way to keep up to date on home building was to visit friends who had just bought or built a new home. Today's homemakers have a wealth of helpful information, not the least of which is the Home Show, held in so many communities. The Associated Home Builders of The Greater East Bay have sponsored a California International Home Show in Oakland, California, since 1949. For the past few years they have presented, in collaboration with the East Bay Chapter of the American Institute of Architects, the Show's outstanding model home. The house is designed by an architect or collaborating team of architects appointed by the East Bay Chapter and is built by a member of the Associated Home Builders. This model home, called the *30-60 House*, was designed by Wayne A. Littlejohn and built by William Freeborn. The name comes from the basic design—all angles are either 30 or 60 degrees.



Floor plan of the 30-60 House shows its basic adaptability. Home could easily be expanded by adding a bedroom and bath off master bedroom.



An enclosed terrace for entertaining and dining is separated from the living room by a sliding glass wall. All other windows in the living-dining area are above door-height, insuring maximum privacy and light.

(Continued on page 151)

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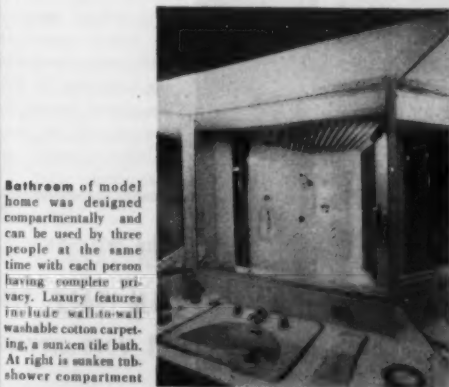
[Continued from page 150]



One of the features of the carefully planned kitchen in the 30-60 House is the food preparation island. Handy to each area of the kitchen, it has chopping-block top and ample storage space. Frigidaire fold-back cook tops were used to create more counter space in area near window



The children's room, centrally located next to the kitchen for play supervision, is divided in two by a sliding wall. The room opens on a children's play yard, which saves wear and tear on the rest of the house by giving children immediate access to the out-of-doors



Bathroom of model home was designed compartmentally and can be used by three people at the same time with each person having complete privacy. Luxury features include wall-to-wall washable cotton carpeting, a sunken tile bath. At right is sunken tub-shower compartment



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Remodeled kitchen

[Continued from page 149]



Louvered doors on double-action hinges make attractive entrance to new kitchen area from front hall, and eliminate former awkward doorway



The stainless-steel sink and dishwasher fit in compactly along one wall between the automatic range and freezer-top refrigerator. Replacing the dark, cavernous shelving of the old kitchen, new cabinets above are shallow and accessible, and tip-out bins are placed above the sink where spilling is unimportant



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